

ARTISTS' BACK TO BASICS



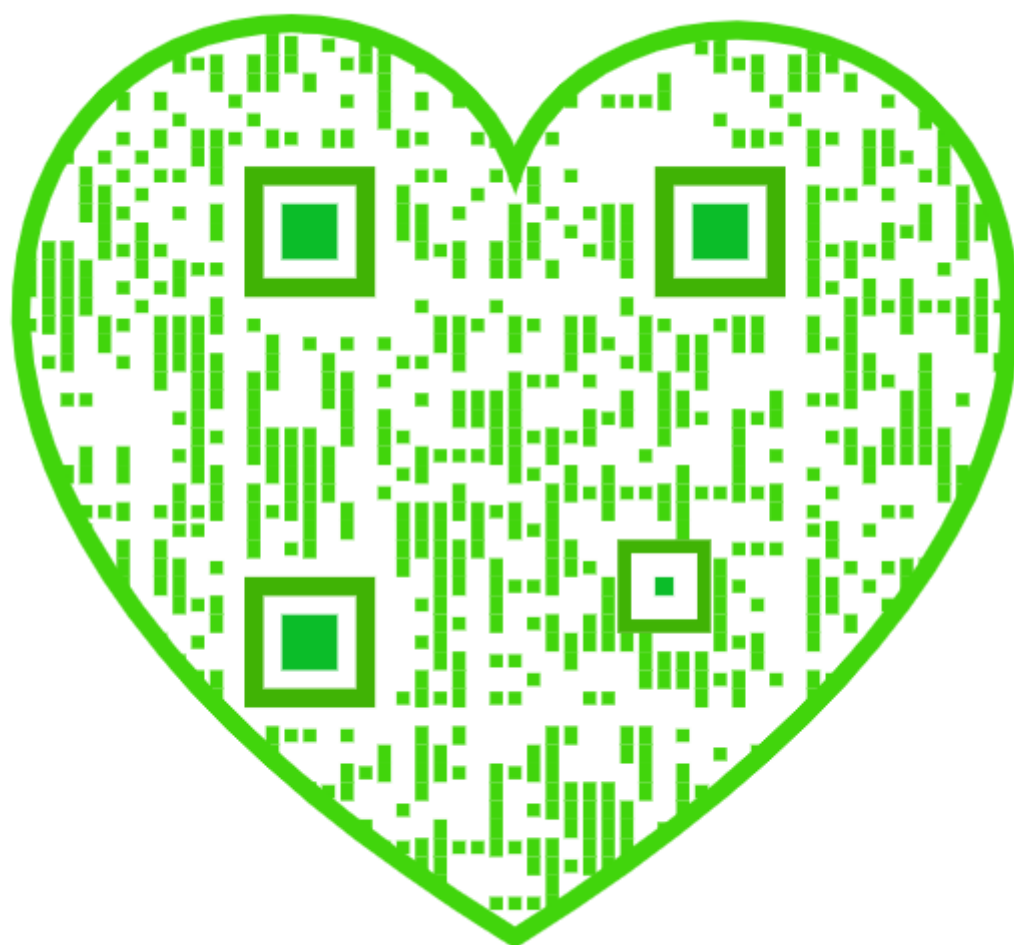
PAINT WATERDROPS
WITH LEONIE NORTON

PENCILS DOWN
WITH BRETT A. JONES

PRODUCT REVIEW
HUGE CHRISTMAS BUYERS' GUIDE

IN THE GALLERIES
VISIT EXCITING GALLERIES

FULL OF TIPS, IDEAS AND TECHNIQUES

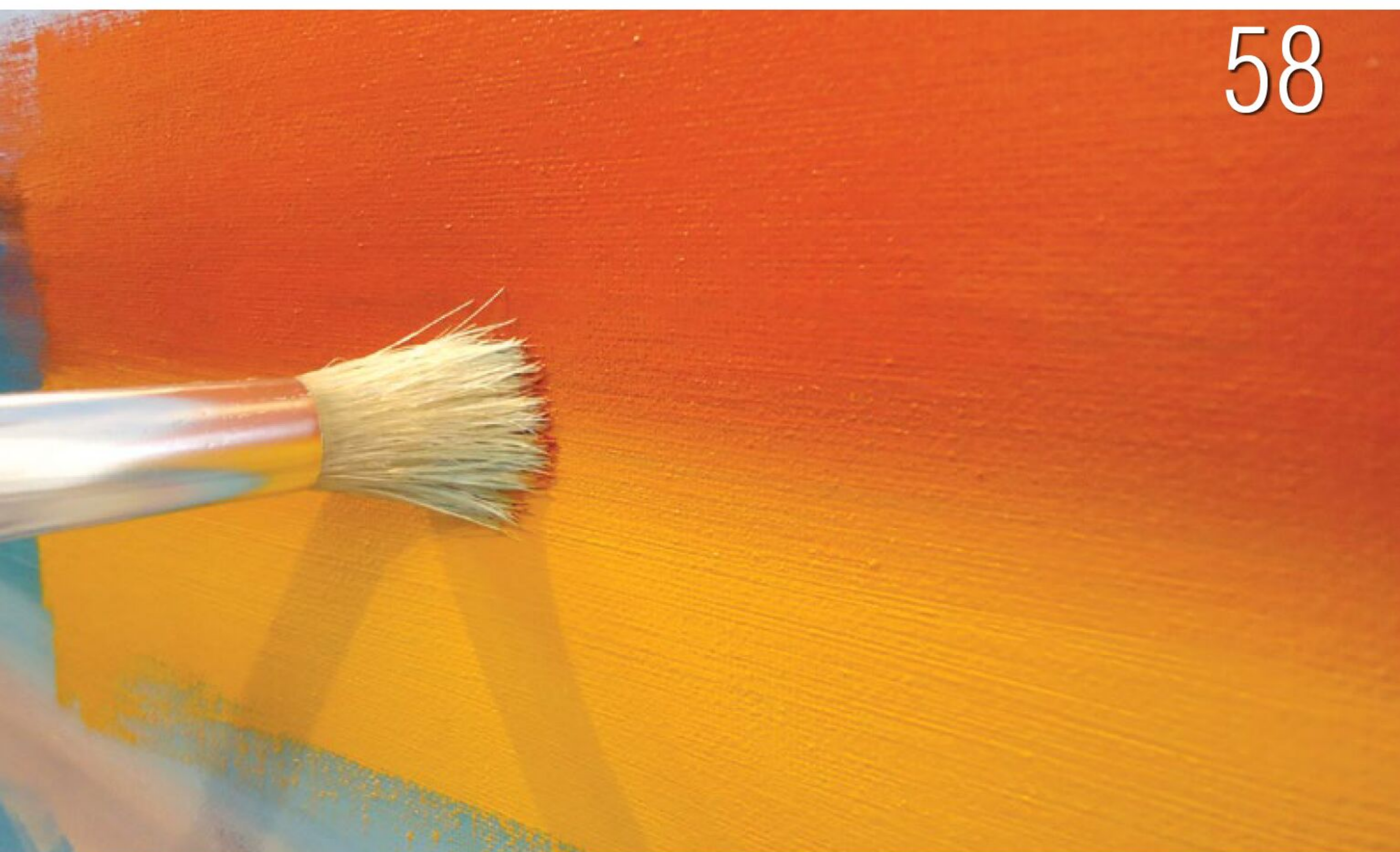




25

Contents

Issue No.15-2 2025



58

PENCILS DOWN WITH BRETT A JONES

- 16 Five Stages of Line Drawing
- 48 Shades of Grey

FEATURE ARTISTS

- 4 Donna Gilbertson
- 36 Graham Smith

PRODUCT REVIEW

- 23 Christmas Buyers Guide

FEATURES

- 20 Water Drops with Leonie Norton
- 30 In The Galleries – Mandy's
Sundrenched Studio
- 34 A Wing and A Prayer –
Demonstration By Derek Newton
- 46 Removing Paint from Watercolour
Paper With Leonie Norton
- 53 In The Galleries – Back to the Future
- 58 Brush Strokes
- 62 Back to The Drawing Board
- 64 Teachers Pet

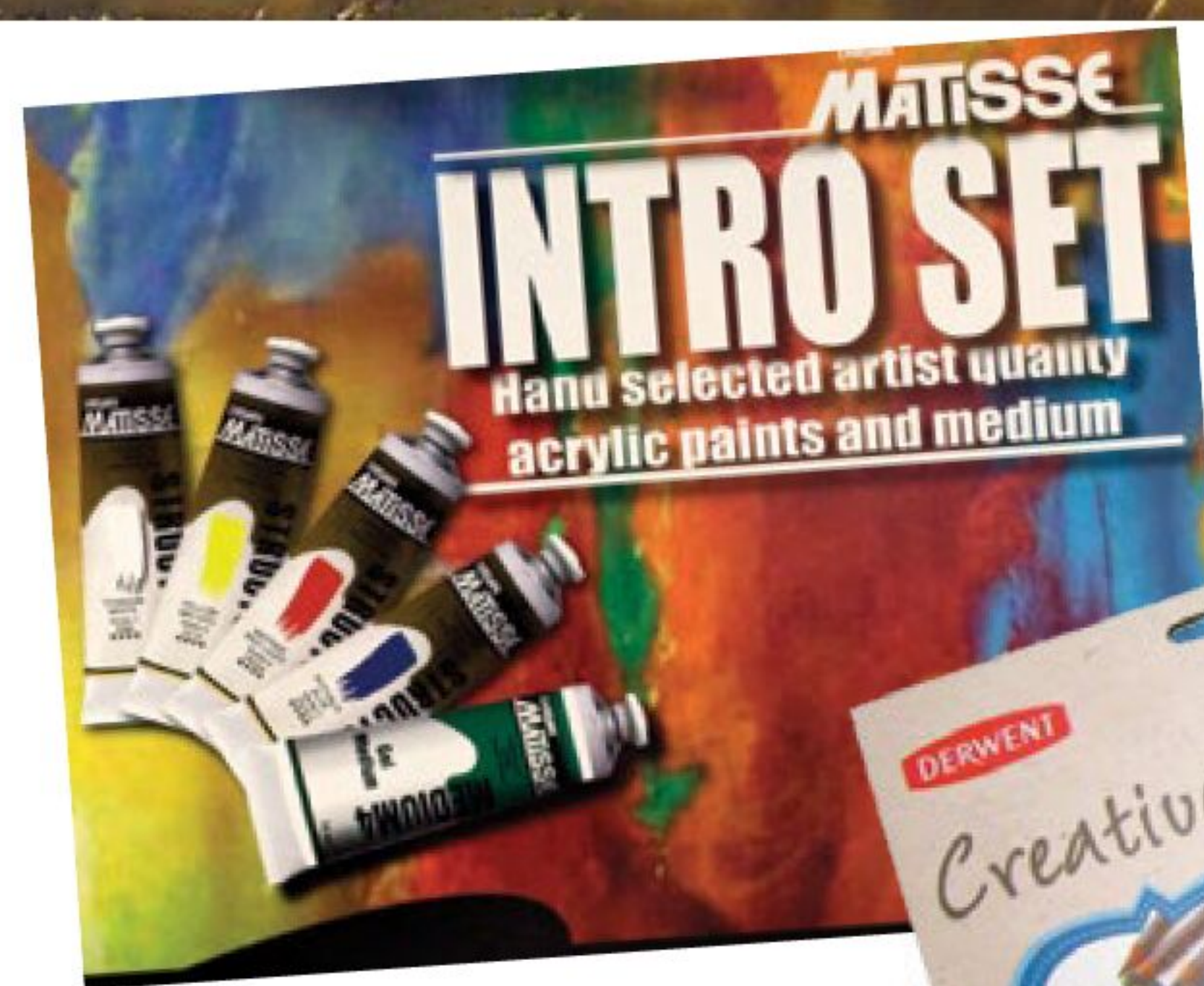


16

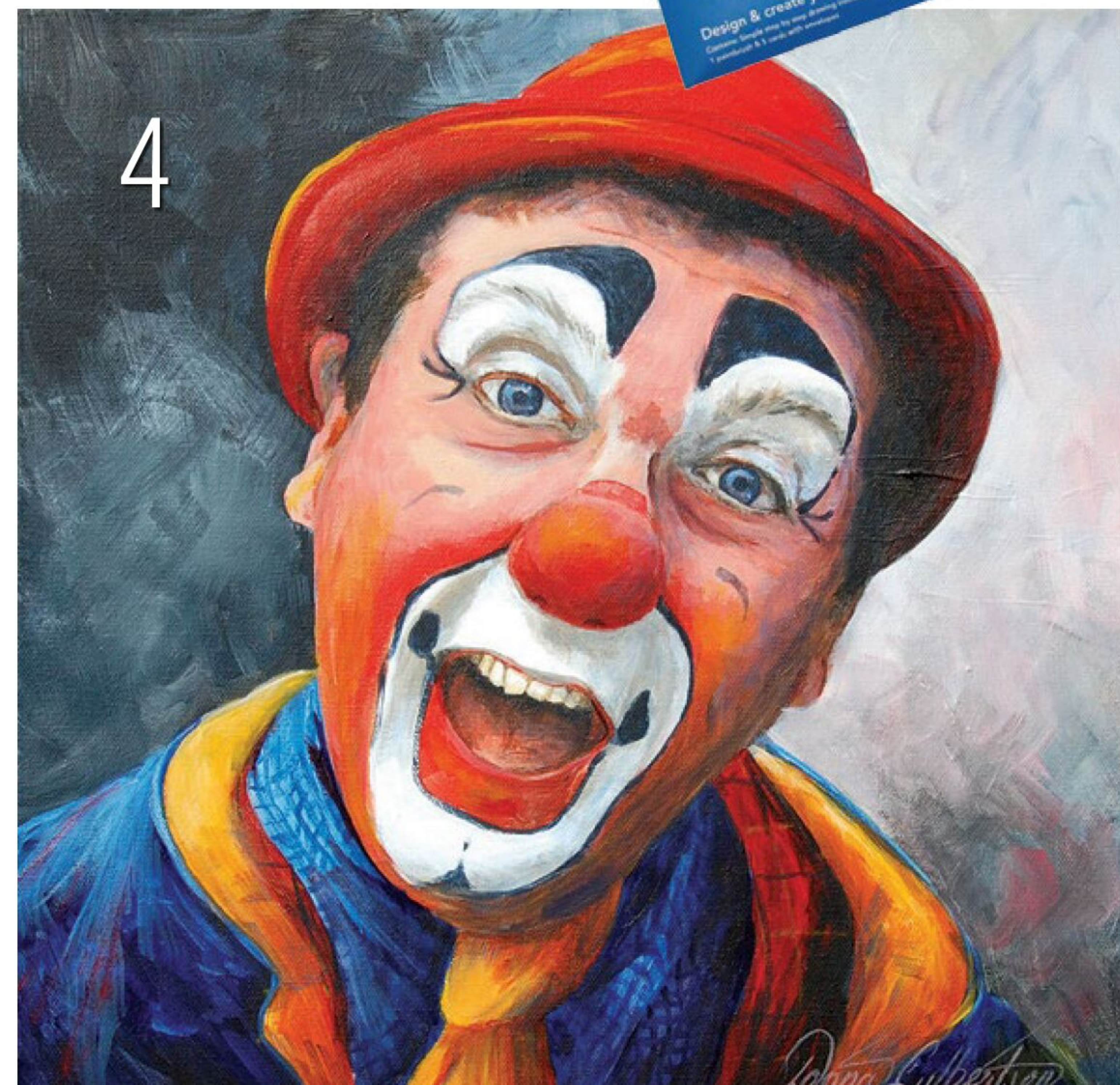
Cover image by:
Donna Gilbertson



36



23



4



34

Love of art rekindled by chance

By Donna Gilbertson

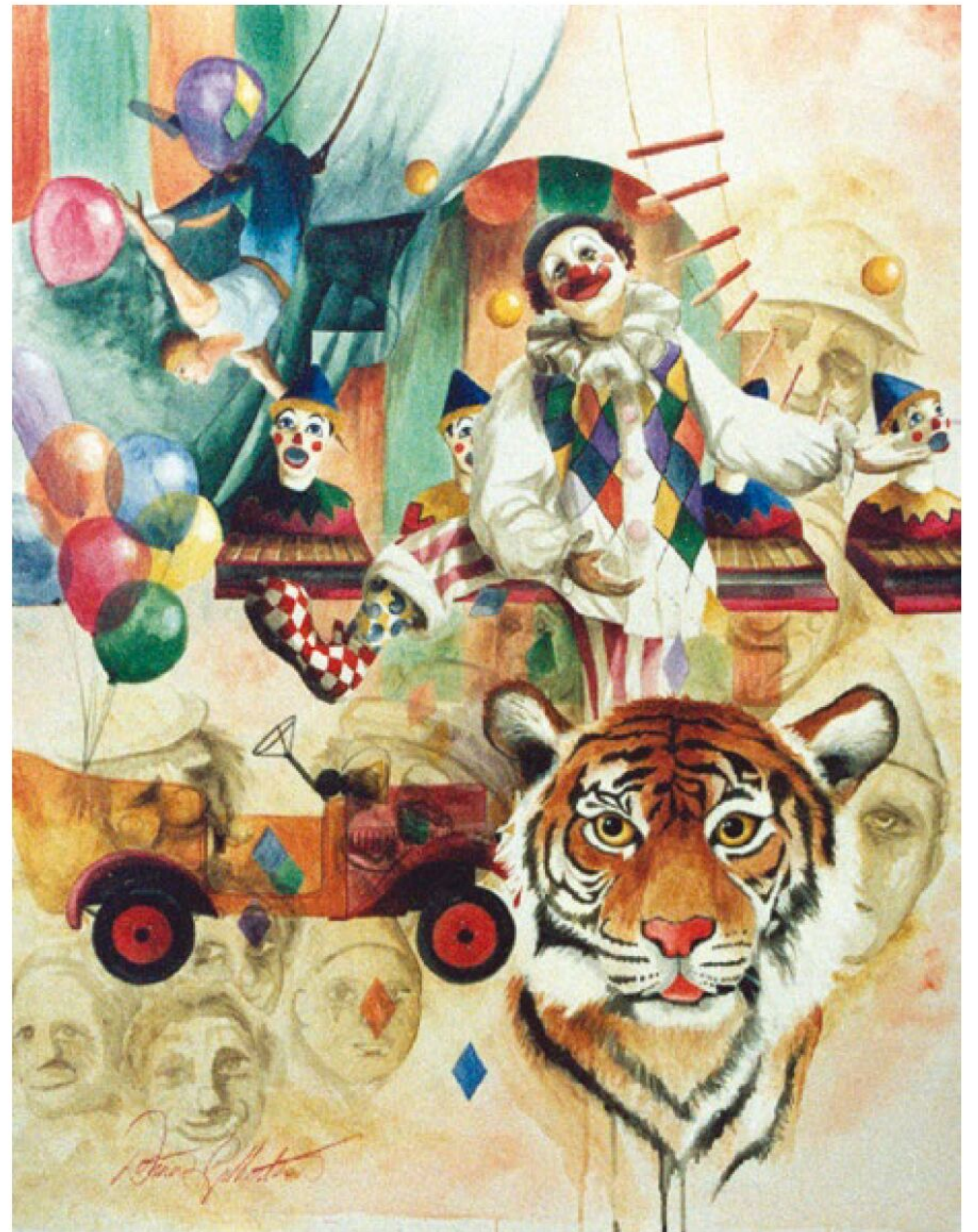
After a wonderful childhood of singing, dancing and ballet, Donna made the move to the visual arts in the 1980s, turning her talents into a profession.



Donna has been involved in the arts most of her life; coming from an artistic family she flourished in the performing arts throughout her youth, taking ballet lessons at one of Sydney's most prestigious academies, the Scully Borovansky. Singing lessons and piano tuition also filled her week, leaving little time for youthful socialisation (parties).

On leaving school Donna tried full-time study in classical ballet but yearned for the stage. It wasn't long before she was auditioning for any shows that she would be performing before an audience. This included the club circuit in Sydney and Burlesque...ooh la la! Then Donna scored a part as a cast member of the original Australian cast of Jesus Christ Superstar in the '70s, and during this time she painted many pieces for friends including a huge mural that hung in the dressing room that she shared with other cast members of JC Superstar. After the birth of her daughter Shannon, Donna got back into dancing club work and it wasn't until a decade later that she got down to some serious art!

Art was always encouraged at home with a talented water colourist for a mother and creative woodworker for



a Dad. Brother Clive is an artist also creating stage sets and wall murals in Sydney. It wasn't until the 1980s that Donna moved into the visual arts professionally. With no formal training and beginning in oils she started painting landscapes and entered a few art charity shows with some success. Donna then moved onto watercolour pencils and pastels. She was stuck for a subject to enter in a Still Life section in one of those shows (Orange Blossom Festival Art Exhibition and

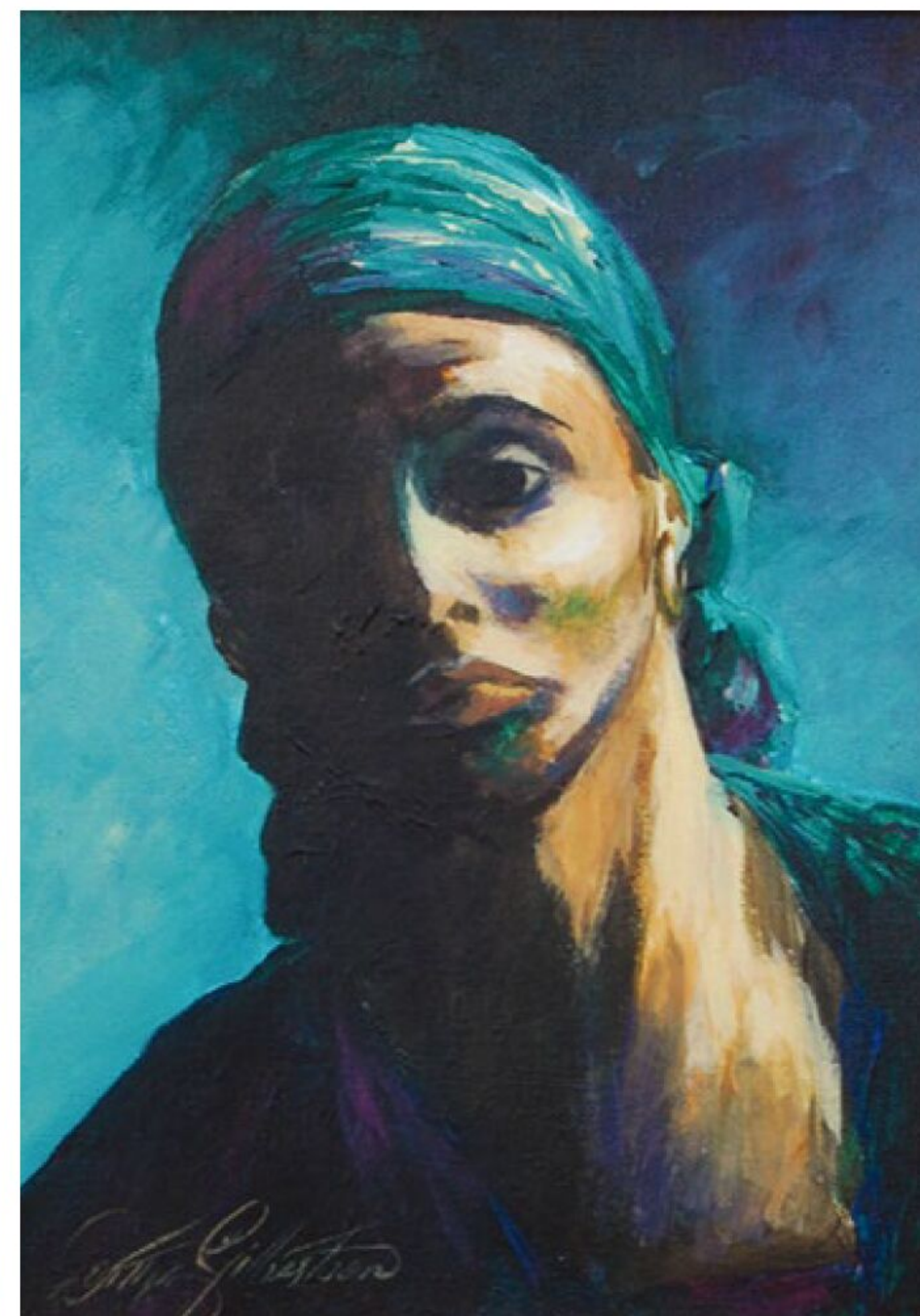
Show in Castle Hill, Sydney) and struck on the idea of pastelling a row of old teddy bears with a raggedy clown; this painting not only took out first prize but also sold. This was the start of a decade of painting in pastels using her theatrical background as the resource for her inspiration.

She opened a picture framing business in Baulkham Hills, Sydney and this consumed most of her time. Donna entered many charity shows and built a solid reputation

throughout NSW with her children's art and theatrical portraits.

Once Donna discovered Matisse Acrylics she powered forward with both fine art and decorative art. She began to experiment with transparent techniques using Matisse Flow Paints integrating pastels into her work too. She still loved painting children's art with old toys and teddy bears and still does, and this continues to be an important part of her art market. For children's art and clowns,





Her fascination with portraiture began in her school days when she sat drawing many of her school friends when she should have been studying!

theatre figures and musicians she uses a lot of imagination. "I quite often begin with a photograph then put it away and allow my intuitive side to flow forth. Needless to say the end result often bares little resemblance to the photograph that inspired me," Donna says.

Experimenting with various Matisse Mediums and Structure Paints brought out another angle to her style, and this gave her a good balance between the delicacy of colour in the transparent techniques and the richness of colour and texture that the Matisse Structure paints deliver. "I love swapping from one area of my art to the other," says Donna. "I enjoy both equally, then there is the decorative art world too that I get a real kick out of! It allows my frivolous side to emerge, I thoroughly enjoy creating three dimensional pieces that are quirky and functional, and this is also a wonderful area to teach in as most of the painters that come to me in decorative art classes have little or no experience in the arts. I introduce them to Matisse Paints and they are hooked both on the paints and painting. Many of my early pupils who began this way are now painting in the fine arts world in art groups, have works hanging in galleries, are

entering art competitions and generally enjoying their art.

Travel teaching both in Australia and overseas, Donna has conducted workshops to mature students of all levels of art ability, and she also shares her knowledge by writing "how to projects" and has had more than 180 articles published with Fine Art And Decorative Painting, Artist's Palette and Handmade magazines.

Drawing on her theatrical experiences and a fertile imagination, Donna is constantly creating new ideas from clowns to mystical magic, Aussie life to caricatures. Her fascination with portraiture began in her school days when she sat drawing many of her school friends when she should have been studying! Life got in the way of her artistic pursuits for a while but once the love of painting was rekindled quite by chance she just kept on going. Donna feels that not having any formal training in visual arts besides as a school subject, has helped her develop her own style through experimentation and working alongside other artists. She says, "I looked around at what everyone else was doing and tried hard not to repeat what was already out there, I have tried to be different."

Donna paints for galleries, shops and exhibitions throughout Australia





Experimenting with various Matisse Mediums and Structure Paints brought out another angle to her style, and this gave her a good balance between the delicacy of colour in the transparent techniques and the richness of colour and texture that the Matisse Structure paints deliver.

and has a major solo exhibition due in 2013 at Boyd Fine Art Gallery NSW. She has won many awards along the way including the Dobell Art Prize, and most recently "Best in Show" at Morisset Lake Macquarie Show 2012, Highly Commended in Gosford Regional Gallery Overflow Exhibition 2011, 2 X Commendeds at Ryde City Art Prize 2011, 1st in both landscape and decorative art sections of the Henry Lawson Festival 2010, Best in Show at Taree 2010, and Highly Commended at the Adelaide Swift Show, Gladstone 2009.

She has had two major solo exhibitions in NSW and many shared exhibitions. She was invited to exhibit as part of an Austrade initiative in Dubai 1995 and has had her work used in licensed products including greeting cards with Amway, notebooks in Wal-Mart USA, a variety of products for Australia Post and a range of children's art prints for Art Nouveau Publishing which proved to be their biggest and fastest seller at the time. Donna has had a project book published for worldwide distribution entitled 'Donna's Mystical Forest'. (Viking Folk Art Publications).

Donna paints a wide range of subject matter including wildlife, particularly birds. Using Matisse Mediums and Structure Paints are her favourites. Her clowns and theatre figures are her passion but she dabbles in landscapes and some humorous works depicting Aussie life.

Donna is now teaching again and uses her art experience to teach mature painters as well as leisure therapies in the aged care, mental health and disability areas while continuing her passion for painting. "These workshops are particularly rewarding as they challenge the class members to create something from a blank canvas and challenge me to inspire non-art participants. So often these workshops teach me as much as I teach the students."

Donna's contact details:

Email: decartpatterns@bigpond.com

Mobile: 0439 745 419

Address: PO Box 129,
Toukley, NSW, 2263.

You can view her extensive range of products online at www.artbydonnagilbertson.com even follow her on Facebook at ArtByDonnaGilbertson. ■

Tired of smelly paints?

Tired of wasting paint?

Then you need the paint which

- ✍ stays workable for as long as you desire
- ✍ can be scraped off your palette and recanted
- ✍ Is archival quality
- ✍ is richly pigmented
- ✍ is completely NON TOXIC
- ✍ is Odourless

GENESIS HEAT SET PAINTS

GENESIS ARTISTS SUPPLIES P/L

**PO Box 209
ESK QLD 4312
AUSTRALIA**

**Online ordering at
www.genesisoilpaints.com.au**

**Phone 1300 66 11 65
Or 07 54264685**

**for a free info pack or email:
info@genesisoilpaints.com.au**

☐ Please send me a 'GENESIS GIFT/STARTER PACK @ \$139 (postage incl)

☐ Please send me a FREE GENESIS INFORMATION PACK inc DVD

☐ I enclose my cheque/money order for \$139

NAME

ADDRESS

Phone Number email

* surcharge on postage outside of Australia will apply

charge my Visa / Mastercard (circle applicable card)

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

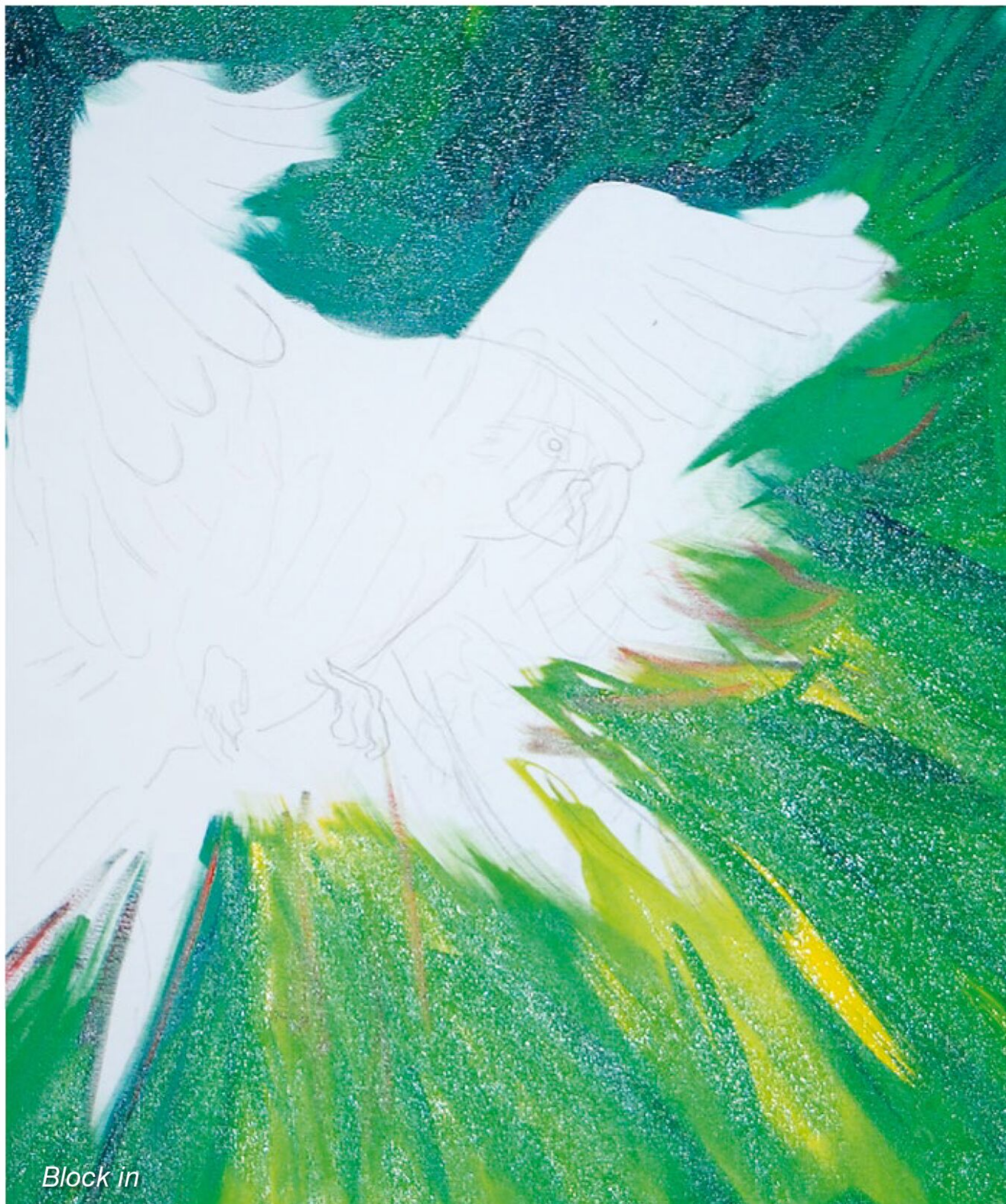
Signature Exp. Date / /

Colour in Flight

By Donna Gilbertson



Donna used a variety of techniques to create this artwork, including layering, dimensional applications, mixing paint and mediums, wet on wet, and texture techniques using painting knives and other implements.



SETTING UP

STEP ONE

Using saral paper and the line drawing transferred onto tracing paper apply the design to the canvas.

STEP TWO

Squeeze generous quantities of paint onto your palette, as this style of painting requires plenty of paint.

STEP THREE

Line up Cadmium Yellow Medium, Pthalo Green, Paynes Grey.

BLOCKING IN LARGE AREAS

Cadmium Yellow Medium, Pthalo Green, Paynes Grey, Naphthol Scarlet

STEP ONE

Load the #12 brush with both Cadmium Yellow Medium and Pthalo Green.

STEP TWO

Begin anywhere in the background area dragging generous broad strokes up toward the edge of the canvas.

STEP THREE

Work in a fan shape adding more paint as needed.

STEP FOUR

Here and there corner kiss the brush with Paynes Grey and add this to the streaky finish you are creating.

STEP FIVE

Leave this to dry.

STEP SIX

Using the #6 brush block in the shadowed areas of the parrot with broad positive strokes using Paynes Grey. No need to worry about accuracy to life. Allow to dry.

MATERIALS

- 20" X 16" (50.8 X 40.6cm) board, Matisse Structure Paints as listed below, MM27 Low Viscosity Gesso
- Mediums: MM31 Open Medium, MM4 Gel Medium, 3D Kindyglitz dimensional paint in Slick Black, Slick White
- Matisse Structure Paints: Cadmium Orange Deep, Cadmium Yellow Medium, Cobalt Turquoise, Mars Grey, Naphthol Scarlet, Paynes Grey, Prussian Blue, Pthalo Green, Titanium White
- Matisse Flow Paint : Titanium White, Paynes Grey
- Bristle brushes - (I use and recommend Neef 95 series)- #12 flat, #6 flat, #2 flat, #2 round, #12 filbert
- Taklon Brushes - 1/4" flat, 3 round, 0 short liner
- Painting knife- trowel shape is preferable.
- Table easel
- Lint free cloth
- Large palette
- Old toothbrush
- Old stipple brush
- 2 empty film containers or similar



Adding colour and shape



Working on bird

“Once when I was visiting a bird park overseas I had a cheeky Macaw swooping over my head with no sign of stopping until I photographed his show. This is the result of that photograph.”

ADDING COLOUR AND SHAPE

All remaining Structure Paint colours on the list

STEP ONE

I used the filbert brush to create feathered ends on the bird. I have plenty of each colour out on the palette.

STEP TWO

Line up all the colours required on the palette.

STEP THREE

Load a moist #6 flat brush generously with Prussian Blue. We are going to work into the shadows first.

STEP FOUR

Scoop some Naphthol Scarlet to the brush now and apply this mix to the hollow under the wings, a little onto the tail feathers (between the talons).

STEP FIVE

Add some more Naphthol Scarlet to the dirty brush and apply this beneath the chin.

STEP SIX

Wash the brush and place MM31 Open Medium on the palette.

STEP SEVEN

Add Open Medium on the basic painting coat.

STEP EIGHT

Expand on all areas adding and subtracting the other colours as needed. Keep referring to the picture for inspiration and guidance but add your own spin on this where you feel the need to invent.

STEP NINE

I smeared the paint on allowing the shape of the brush to form the feathers and leaving plenty of thick unmixed paint with each stroke.

STEP TEN

Use the Filbert brush to create some feathered edges to some strokes.

STEP 11

Leave to dry.

HEAD AND TALONS-

Mars Grey, Titanium White, Paynes Grey, Cadmium Yellow Medium, Cadmium Orange Deep, Prussian Blue.

STEP ONE

Take the ¼" flat brush, mix a warm grey colour with Mars Grey + Titanium White + a touch of Cadmium Yellow Medium.

STEP TWO

Paint in the face areas.

STEP THREE

Add Paynes Grey and paint in the talons. Add more Paynes Grey and underline each toe.

STEP FOUR

Wash brush and highlight with Titanium White and a touch of Cadmium Yellow Medium.

STEP FIVE

Add a touch of Naphthol Scarlet to this mix and dab paint onto the side of the face.

STEP SIX

Re-establish the eye area if necessary and paint in the eye with Paynes Grey.

STEP SEVEN

Beneath the lower beak is painted with Prussian Blue and a little Paynes Grey added.

STEP EIGHT

The lower beak is painted in Paynes Grey with a touch of Mars Grey.

STEP NINE

Deal with the upper beak with a clean brush. Load with Titanium White then a touch of Cadmium Orange Deep and Cadmium Yellow Medium.

STEP TEN

Taking the #3 round and Paynes Grey add the claws on the talons.

ADDING TEXTURE

Background, Pthalo Green, Cadmium Yellow Medium, Paynes Grey.

STEP ONE

Take the Filbert brush and load generously with MM4 Gel Medium. Then load Pthalo Green and Cadmium Yellow Medium.

STEP TWO

Begin by stoking from the spine of each leaf out toward the leaf edge in thick positive strokes.

STEP THREE

Keep loading in both colours. When you have finished down one side of the spine repeat on the other side.

STEP FOUR

The more Pthalo Green you use the more emerald the colour will be, the more Cadmium Yellow Medium you use the more yellowy lime the colour will be.

STEP FIVE

Add Paynes Grey to create darker areas.

STEP SIX

Keep adding MM4 to build the texture.

PAINTING KNIFE

Parrot and background.

STEP ONE

Using the painting knife load with MM4 and the main colour appearing in the area that you are about to work on.

STEP TWO

You can use the filbert brush with MM4 for the feathered ends too ... experiment.

STEP THREE

As MM4 Gel Medium dries really glossy it is a good idea to use a clean brush on areas that haven't had Gel Medium added to them and cover with just Gel Medium (no paint) on the brush. A bit like varnishing. Leave to dry.

DIMENSIONAL PAINTS

3D Kindyglitz in Slick white and Slick Black.

"As MM4 Gel Medium dries really glossy it is a good idea to use a clean brush on areas that haven't had Gel Medium added to them and cover with just Gel Medium (no paint) on the brush."



Adding Colours



STEP ONE

This looks really easy but it does in fact take a bit of practice and patience.

STEP TWO

Using the puff bottle containers is at times frustrating, getting an even flow without scraping the work or applying too much at once can be tricky so practice on something else first.

STEP THREE

I used a lot of the Slick White first concentrating on the wing feathers and keeping strokes completely random.

STEP FOUR

I added some Slick Black now but not as much as the white. Using the dimensional paints can be really effective they can also ruin a painting with overuse so know when to stop.

THE FRAME

STEP ONE

I chose a wide profile pine frame to

complete this project. I painted it with two coats of Matisse Low Viscosity Gesso sanding well in between coats.

STEP TWO

Lay flat outside in a wind free but open space environment. Standing over the frame spray with a coat of White Gloss Enamel. Leave to dry. You may need a second coat.

STEP THREE

Place some random strokes across the frame in different directions so that there is an abstract effect happening. Use spots too and V shapes and be imaginative. And have fun!

STEP FOUR

Place some Paynes Grey Flow Paint on the palette.

STEP FIVE

Using the toothbrush and/or the stipple brush moistened flick using your finger as a trigger onto selected sections of your painting.

SPATTER WORK

STEP ONE

Place some Titanium White Flow paint on the palette.

STEP TWO

Using the toothbrush and/or the stipple brush moistened flick using your finger as a trigger onto selected sections of your painting.

FINISHING OFF

STEP ONE

Leave to dry for a week, as the thickness of the paint applied will need to dry naturally from the inside out.

STEP TWO

As we have covered the entire painting in MM4 Gel Medium there is little need to then apply a varnish.

FINAL STEP

Insert the painting to the frame and string the frame with D rings and Venetian blind cord. Now your piece is ready to go on the wall.



Maimeri

ACRILICO

MADE IN ITALY

A new Italian classic

A new acrylic for the budget-conscious artist who demands a high pigment load, short drying times and advanced permanency.

Maimeri Acrilico acrylics are a new generation of acrylic paint manufactured from high quality pigments and state-of-the-art acrylic resin. It is an ideal all-round paint for professionals, leisure painters and students, offering you an excellent quality to price ratio. Acrilico colours are dense, highly workable and very easy to use. The 79 colours in the Acrilico range are bright, vivid and clean and composed of top quality pigments. Each specially selected pigment has been chosen in order to create intense and luminous shades. They are carefully ground, dispersed and stabilised in a highly concentrated acrylic resin polymer that enhances the relative opacity or transparency and the brightness of the tones, granting this colour range a singular luminosity.

This unique formulation provides a high viscosity, good binding and adhesion characteristics, UV resistance, colour retention and excellent covering power, allowing it to be easily applied even on unprepared supports. Once dry, Acrilico colours are lightfast, flexible and will not crack or flake. They also become impenetrable and will not absorb dust or react adversely to atmospheric or external conditions. When used straight from the tube Maimeri Acrilico colours allow you to build up thick layers easily and quickly and when diluted with water you are able to achieve a transparency with characteristics of watercolours.

The range of Acrilico colours are complemented and enhance by a selection of Acrilico mediums including modelling pastes, pumice, iridescent paste, varnish and gloss and glassy gel mediums.

We would like you experience these new generation of acrylic colours. Simply fill out the coupon below and receive a sample set of 3 x 75ml tubes of Maimeri Acrilico acrylic colours to try.



If you would like to try Maimeri Acrilico please send \$14.95 to cover postage and handling to 'Maimeri Acrilico Promotion' P.O Box 81 Thornleigh NSW 2120 and receive a set of 3 x 75ml tubes to try!

Card Number: _____ Expiry: ____ / ____ CSV: ____

Cardholder's Signature: _____ Contact Number: () _____

Name of Purchaser: _____

Delivery Address: _____

State: _____ Postcode: _____

Cheques and money orders to be made payable to S&S Wholesale Pty. Ltd.

Offer only valid in Australia & while stocks last – allow 4-6 weeks for delivery. Limit one set per order.

S&S

Creativity unlimited™

Phone: 1300 731 529

www.creativityunlimited.com.au



5 Stages of Line Drawing

By Brett A. Jones

Always leave yourself an extra inch or two of “safety margin” around the edge of the paper as developing drawings always seem to wander up, down, left, right, or just grow in size generally as proportional and positional adjustments are made.

When talking about the nature of the actual lines that are used when drawing any freehand composition, there are to my way of thinking five clearly separate stages you go through to take your layout from a blank piece of paper to the precise and accurate linework drawing you need to achieve before any hatching (toning) is started.

Rough Sketch (fig. 1)

The initial marks made on the paper to decide the relative size and position of the largest identifiable shapes in any composition. Sketching (off the shoulder) with a blunt pencil is the only technique to use at this early stage. All lines are soft and speculative and quite often two or three (or more) can be laid down side by side to visually “home in” on the rough shape and position you really want. Lay down your lines not only looking at the composition as

a whole but where it is being placed on the paper relative to the edges. Always leave yourself an extra inch or two of “safety margin” around the edge of the paper as developing drawings always seem to wander up, down, left, right, or just grow in size generally as proportional and positional adjustments are made.

Refined Sketch (fig. 2)

Once all the biggest shapes in the composition are roughly sketched in you have got all the visual information you need to start making the first refinements in a more localized and careful way. Existing largest shapes are refined in their relative position and shape and the first stage of smaller shapes within the larger ones can be sketched in and some of the superfluous initial sketch lines erased. The pencil can be sharper but sketching (off the shoulder) is still the only technique used at this secondary stage.

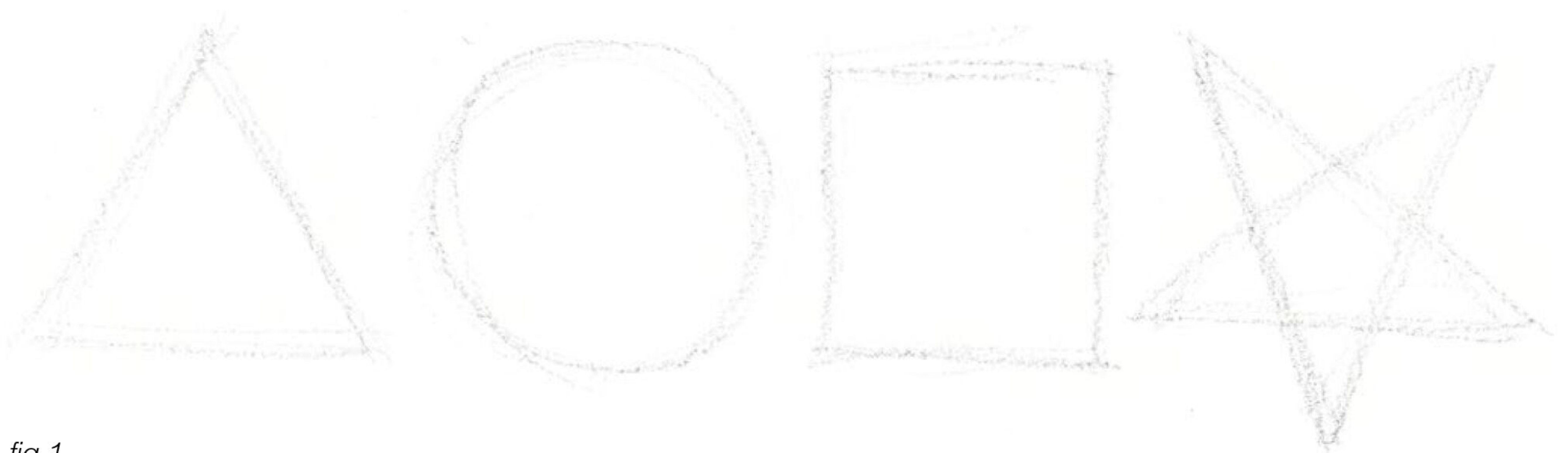


fig 1

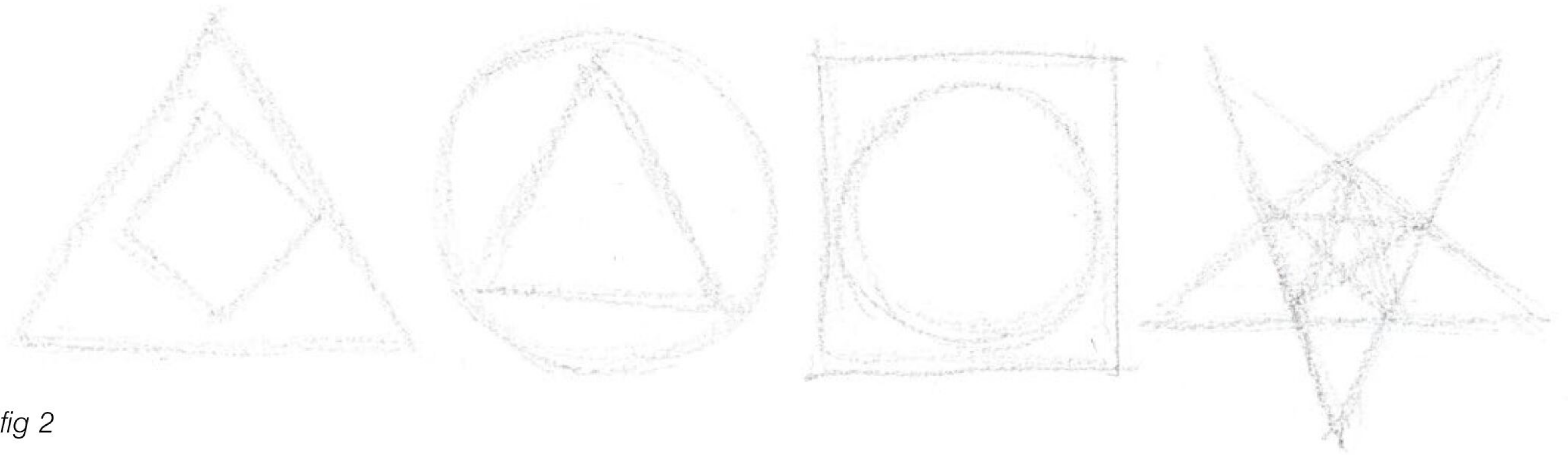


fig 2

Rough Drawing (fig. 3)

More “shapes within shapes” can be added now as the lines of the developing drawing are refined further and the composition as a whole starts to be clarified. Both sketching (off the shoulder) and drawing (off the wrist) techniques are utilized at this stage, sketching for the larger shapes as the smaller shapes being added allow you to see how the larger shapes positions (and shape) need to be adjusted, and drawing on the smaller and more subtle curves and shapes that start to be apparent. You are free to chop and change between sketching and drawing at this stage, with practise and a suitably calm and relaxed attitude it becomes completely instinctual which technique is required for each linear adjustment without a conscious decision needing to be made.

Refined Drawing (fig. 4)

As the drawing develops further and the necessary adjustments become smaller and finer, the pencil needs to be kept sharper and sharper and the angle the pencil is held relative

to the paper steeper and steeper. You are still shifting things around as required but with the fact kept in mind that every line on the layout will need multiple adjustments as the developing drawing reveals further proportional anomalies requiring attention. Always take the time to judge each new line added to see if it is an improvement (or not) before removing the line it's replacing. All lines still need to be kept light enough to completely remove despite becoming sharper and more precise in this stage. Nothing is set in stone as the whole layout and every line in it continues to be developed proportionally. The sketching stage is over and only drawing (off the wrist) technique is used in this stage and beyond.

Linework Drawing (fig 5)

In this last stage before initial hatching (tonal foundation) can be started, all the lines are carefully refined to a very (very) precise extent, using the opportunity (as you do at all stages) to not only

As the drawing develops further and the necessary adjustments become smaller and finer, the pencil needs to be kept sharper and sharper and the angle the pencil is held relative to the paper steeper and steeper.

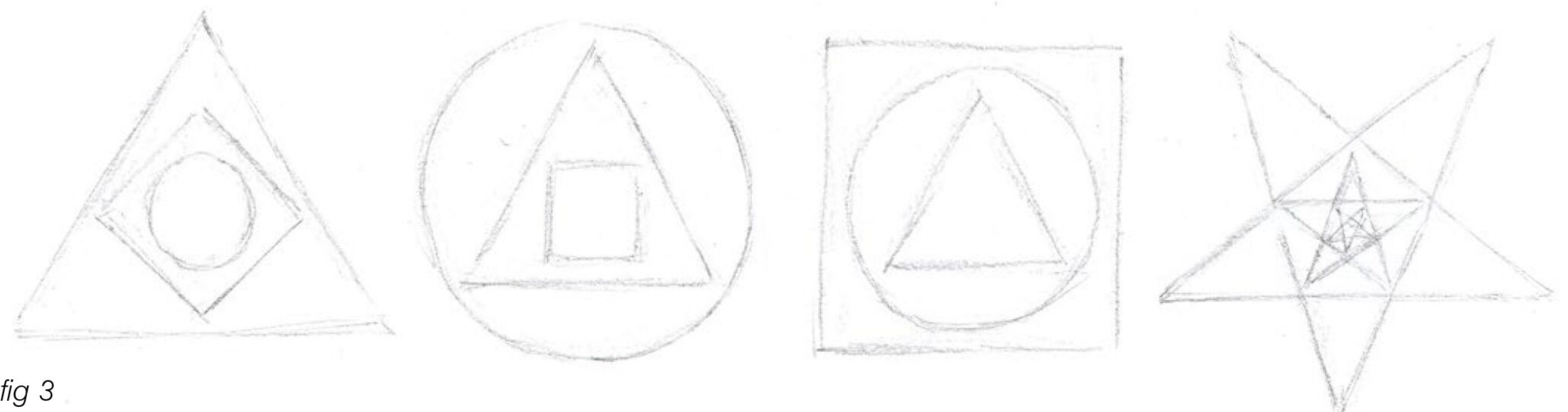


fig 3

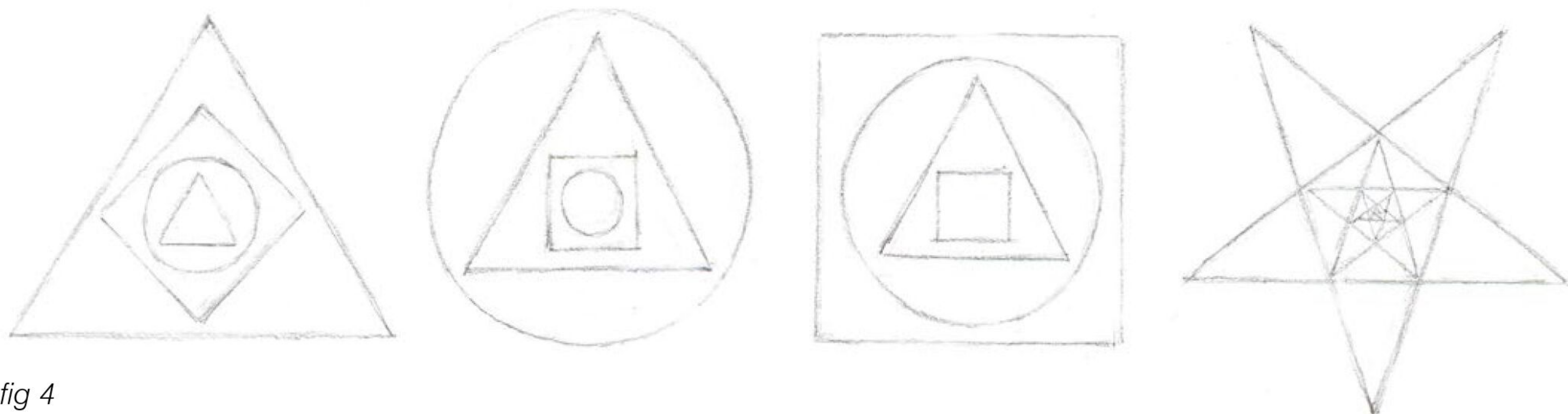


fig 4

The sharper and lighter your lines are in this final stage of linework drawing, the more effective guides they will be for developing the drawing into the tonal stages.

refine the linework itself but also the proportional accuracy of all the various shapes both big and small the composition consists of as you go. It will be necessary at this stage to “ghost out” each line you are refining (carefully erase almost entirely leaving only the “ghost” of the line) so you can replace it not only with a clearer and more precise line but also a more accurate one as far as its exact shape and position is concerned. This precise clarity of line is essential to allow the smallest of details (shapes) to be clearly represented as linework. The pencil has to be kept needle sharp and the angle between the paper and pencil very steep. It’s very important that the lines are still light enough to be able to be completely removed with a clean eraser even (especially) at this stage as the next stage of introducing a light tonal foundation of hatching to the darker shapes (e.g. shadows) will allow you to see the subtle but crucial proportional adjustments required which obviously will necessitate the moving of some of your precise lines, sometimes in areas of very

fine detail. The sharper and lighter your lines are in this final stage of linework drawing, the more effective guides they will be for developing the drawing into the tonal stages.

The edges (start and finish) of the five stages I’ve described are not always crystal clear when actually executing a work in graphite, quite often your drawing will be “evolving” with areas of it in different stages of linework refinement. Sometimes you will need to make a certain part of your drawing more precise in order to learn that a whole larger aspect needs altering/moving. A lot of the time an area of your drawing will go back one or two stages when proportional errors become apparent. Don’t see this as annoying or let it break your heart but rather as a very good thing. For one thing it’s the result of your proportional judgement being honed finer and finer through practise, secondly the more proportionally accurate the drawing is in the early stages the better the finished result will be (by far), and thirdly it’s a natural and desirable part of freehand drawing so just relax and enjoy the process.

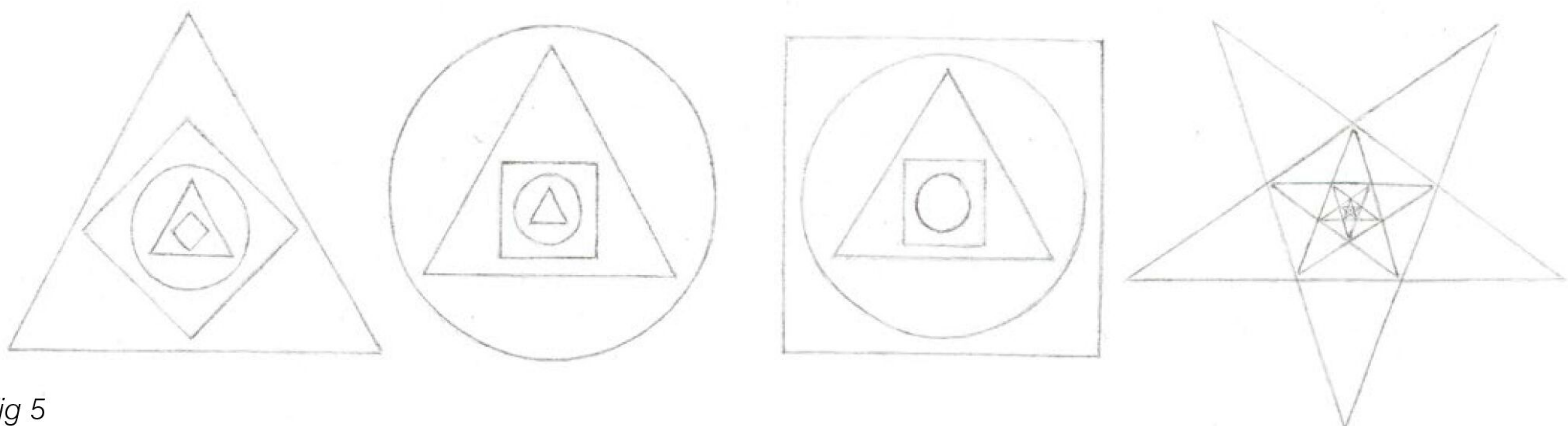


fig 5

Remember the two golden rules. 1. No line is set in stone. 2. There's no such thing as too fine an adjustment. If I had to nail down a third golden rule it would be to make sure in the first stage you have not only roughly settled on where the left, right, top and bottom extremities of the subject is going to be on the paper but have also left yourself at least an extra inch or so of "wriggle room" around the edges so as the initial sketch develops you have got room to make proportional adjustments without the annoying spatial impediment of crowding (or running off) the edge of the paper. You can always use the bit of room you left earlier but you definitely can't add more paper to the edge no matter how much you wish you could. If you want to draw the subject larger than your piece of paper will allow there's a very simple solution which always works like a charm. Start with a bigger piece of paper and give yourself room to move, you won't regret it.

Make sure you avoid the temptation to develop any part of the drawing too far before it's time to do it. A lot of time and effort can be wasted this way. Two things usually happen when this occurs. The paper surface becomes damaged when darker tones are employed far too early only to be moved later anyway or "compromises" are made and the proportional errors become set in stone when the artist decides they "like that bit" or "too much work has been put in to move it now" even though they can see it's not right. The time wasted anguishing over such things is far better spent calmly and patiently developing the drawing with a lightly wielded sharp pencil and a regularly trimmed, clean rubber. Better to avoid the whole situation altogether by developing the whole drawing at once and moving things when you see they need moving (don't live in artistic denial).

Remember that you always if possible add the new lines and judge them accordingly before removing the lines they are replacing. Because you can only move one or two lines or curves at once, sometimes it will be necessary to make some parts of the layout "look worse" in the course of refining it as a whole. Be brave and patient. Once you have moved the lines you can see are wrong you can move onto the next lines. They just have to wait their turn. These methods work right down to the most minute of details. Sometimes while working up a section of a layout you will find yourself at the opposite end of the drawing making adjustments without even thinking about it. All good, let it happen. You are free to range from one end to the drawing to the other and back again making adjustments as you go, you might set out to work on a particular aspect only to find yourself drawn to a different part altogether. Relax and let it happen, you are on the right track when this is the case. You will also find as you go along that the linear refining and development become tangled in tonal refining and development which is why it's so essential to make your linework as light, precise, and diamond clear as possible.

This article deals primarily with the actual nature of the pencil lines you are employing, the proportional judgement skills you need to develop a freehand drawing are explained in detail in previous articles "Magic Pencil Tricks" and "More Magic Tricks". Try drawing the exercises in this article and refer back to the 5 stages when you run into trouble. Relax and enjoy spending some quiet heartbeats with a pencil, rubber, and cup of coffee. Next article we explore tone but for now sharpen your pencil, put the jug on, and lose yourself in some linework.

"Every bit of practise you do will pay you back a thousand times over",

Brett A. Jones

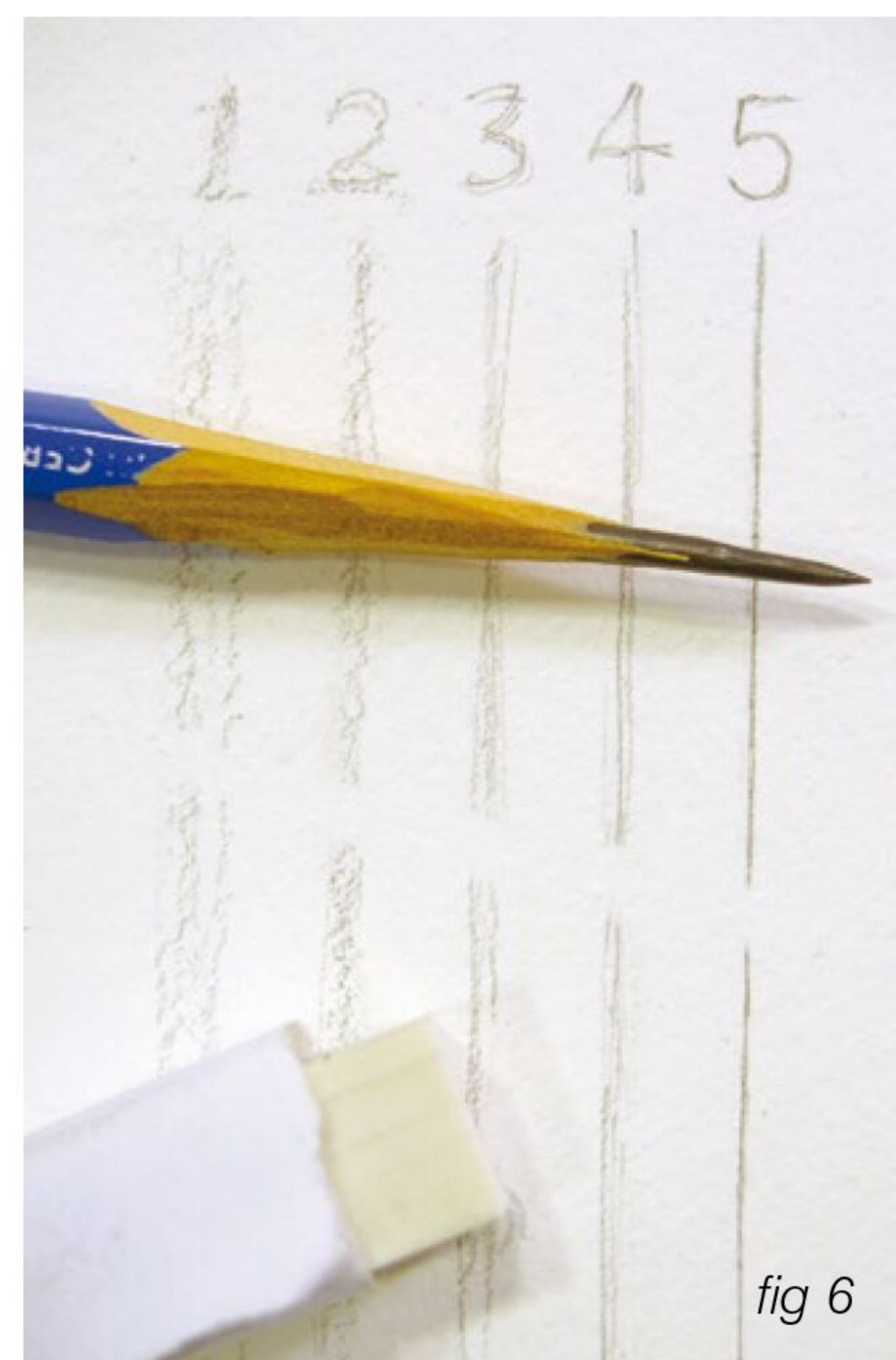


fig 6

Fig 6: Develop the entire drawing in stages, each stage has its own linework style for good reason. Stages almost always overlap in different parts of the drawing as the whole project develops, don't baulk at taking a section of the drawing back one or even two stages if necessary in order to advance the drawing as a whole. All 5 linework styles must be rendered lightly enough to be able to be completely erased so proportional adjustments can be made especially after initial toning stages are begun. Set nothing in stone for as long as possible.

Waterdrops

with Leonie Norton

Before painting the waterdrop, observe the reaction of water on the plant surface. Different surfaces hold different shaped drops and some surfaces repel water so no drops form. Take some water and drop it on to the leaf surface and observe the shape and size of the drop the water forms.

Think about suitability. Some flowers and leaves are not associated with waterdrops, while others such as camellias or roses are often represented with drops.

The drops should not be too focal. The outline should be darker than the surface colour and the initial outline

should be very fine. If the colour is too dark, or the final drop is too dark, the area will become very focal and the eye will be drawn directly to the drop.

Waterdrops should blend in with the subject, and the subject colour should be seen through the centre of the drop.

NOTE: The examples have hard edges only to distinguish the different tones. When painting, these edges will be blended.

Outline the droplet shape in a darker colour to the surface area. If painting a droplet on a leaf, the outline will be a darker shade of green than the leaf. The addition of a minute amount of Indigo Blue to a green leaf colour is useful.

To outline the drop, use a very fine brush such as a size 0 to paint a thin, even line. The use of a magnifying glass at this stage is helpful.

Using the droplet examples above, paint the upper section in a darker surface colour, as well as the underneath shadow colour. The shadow colour is what makes the drop appear rounded and three-dimensional.

Paint the lower section in White (Gouache or Titanium white).

Blend the edges of the upper and lower sections and allow the surface colour to remain the centre section.

Add a small dot of White for the circular reflection in the upper section, and more white if required on the underneath edge just above the shadow.

To show the drop is transparent, paint a very tiny amount with a more transparent white application just under the drop, in the shadow.

The waterdrop on a leaf





STEP BY STEP PAINTING A WATERDROP ON A LEAF

STEP 1

Outline where you want the drop to appear

STEP 2

Paint the upper third of the drop darker than the leaf colour. Paint a shadow under the drop

STEP 3

Blend the darker area into the leaf surface colour

STEP 4

Add white opaque paint for the underneath highlight

STEP 5

Blend the highlight

STEP 6

Add a highlight from the light source at the top of the drop.

STEP 7

Add a tiny highlighted reflection in the shadow area. Note the vein is seen through the drop. ■





Botanical Art

EXTERNAL COURSE

- Learn to draw and paint any botanical subject at your own pace from home
- All skill levels
- Individual tuition by fully qualified international tutor and artist

Leonie Norton

www.botanicalart.com.au

leonienorton@iprimus.com.au

Phone 02 9363 1602

AP91

ARTIST'S

BACKTOBASICS

Advertise here

Call Simon Mullen
on (02) 4733 8482



Professional Artist lamp



Paint with Daylight™ 24/7!

Created so you can colour match every brush stroke accurately 24/7.

The Professional Artist Lamp features the powerful 18w Daylight™ tube (100w equiv.) to give you the best colour matching every time.

This flexible lamp with a 70cm long arm comes complete with two clamps for both tables and large easels.

Let Daylight™ add the finishing touches to your project!



Discover more products
on our website



To find your nearest stockist, please call on 07 3283 3092
or visit our website at www.daylightcompany.com

Christmas Buyers' Guide



Contributed

That special time of year is rapidly coming around again ... the time when you want to find perfect gifts for all the creative people in your life. Or perhaps you would like to surprise yourself with something stunning for your very own studio. Here is a range of excellent choices from some of your favourite art materials suppliers.

GENESIS

Are you looking for a Christmas present with a difference? Genesis Artists Supplies may be able to help you. We are now stocking metal measuring spoons, ultra fine brushes and high quality colour shapers as well as our usual range of brushes and Genesis Oil Paints.

A great stocking filler or secret Santa gift for those artists who love accuracy in their colour mixing, measuring spoons are a great addition to their toolkit. You can measure a drop, a smidge, a pinch, a dash and a tad. These measurements are from about 1/64th of a teaspoon. They are also great for cooking!

Are you an artist or do you know one who loves fine detail and tiny brushes? We have 10/0 and 20/0 brushes available either singularly

or in a pack. They are beautiful little brushes great for fine art, porcelain dolls, fairies and reborn dolls.

Colour shapers come in various sizes and shapes allowing the artist to achieve some great effects not possible with a brush. They are like a cross between a painting knife and a brush. The artist is able to push the paint around with precision if desired.

Ask Lynn from Genesis Artists Supplies on 1300 66 11 65 about making up gift packs and our Christmas free gift wrapping service.

Genesis Artists Supplies Pty Ltd

Shop online at:

www.genesisoilpaints.com.au

Email: info@genesisoilpaints.com.au

Order and Information Line:

1300 66 11 65

A great stocking filler or secret Santa gift for those artists who love accuracy in their colour mixing, measuring spoons are a great addition to their toolkit. You can measure a drop, a smidge, a pinch, a dash and a tad. These measurements are from about 1/64th of a teaspoon. They are also great for cooking!



S & S CHRISTMAS BUYERS GUIDE 2012

S&S is offering a wide range of exciting new products as well as traditional favourites for Christmas this year. From colouring, drawing, watercolour and sketching pencils to easels, pastels, watercolours, acrylic and oil paints you'll find something special for the artist in the family.

A large selection of the Derwent pencil range is on offer for this Christmas. S&S is offering Derwent Coloursoft, Studio, Artist, Inktense, Watercolour, Pastel, and Sketching pencils in a variety of wooden presentation boxes of 72, 48 and 24 pencils along with some brand new drawing gift sets, helping people to begin their artistic year with a flourish. Of particular interest, especially for the younger artists, will be the Derwent Master Manga Art Sets. These sets contain everything you need to begin creating Manga drawings or comics and come with a set of Inktense pencils, paintbrush, sketch book and CD tutorials, created by renowned Manga artist Hayden Scott Baron. For the Artist on the move, the Derwent Sketching Wallet or Sketching Folio is the perfect gift. Each set contains everything you need to sketch anywhere and at any anytime. The Derwent 'Just Add Water' set is just the thing to begin your experience of water-soluble media. This set contains three different projects in different style using a selection of water-soluble media from Derwent including Watercolour, Inktense, Aquatone and Graphitint pencils. It also includes watercolour paper, tracing paper, paintbrush and tutorial CD. For the more craft orientated, the Derwent Creative Card kits offer the opportunity to create your own beautiful greeting and birthday cards. Finally, the very special Derwent Majestic box will also be offered. This large, beautiful, Mahogany box is a collector's items and was manufactured to commemorate the recent Royal Wedding. It contains four layers filled with Derwent media and accessories.

Daler-Rowney has delivered some exciting drawing and painting

products for Christmas this year. For the painter, there are wooden box selections of Artists Oils, Artists Watercolours Georgian Oils and Graduate Acrylics, Jumbo selections of System 3 'Original' and Heavy Body acrylics plus sets of Aquafine watercolours, System 3 acrylics, Georgian oil colours and Simply acrylics. In addition Daler-Rowney has made available several brush cases. These cases contain a selection of brushes in the Cryla, Dalon, Sapphire, System 3 and Diana brush ranges. There is also a set of System 3 palette knives available in an attractive zip case. To get you painting straight away there are several boxed sets from Daler-Rowney in the Graduate and Simply range of products. These sets contain paints, brushes, mediums, palette knives, canvases, easel plus other accessories. Pencil artists haven't been forgotten with the new paper and pencil sets. Each set contains a selection of sketching or pastel pencils plus an A5 drawing or pastel pad, presented in an attractive, portable zip case. Ideal for work in the field!

Cretacolor has again provided some unique items for Australian artists. The brand new "Silver Box" is an excellent set of Graphite drawing materials and accessories ideal for all sketching requirements and of course is presented in a beautiful wooden Silver box. The Silver box has been designed to complement the Cretacolor Black box of sketching materials. The "Black Box" is an assortment of black drawing materials presented in a black wooden box. The Black box and Silver box would be the ideal gift for any passionate sketcher. The Cretacolor watercolour collection contains a 30-piece assortment of all Cretacolor watercolour media and includes a free DVD. The Cretacolor "Calligraphie" set is a limited edition calligraphy set containing a silver-barrelled cartridge pen, three nibs in different styles and 14 jumbo ink cartridges in different colours. The Manuscript Pen Company has also



provided some pen and ink sets for Calligraphers. These sets are a unique range of pen and ink drawing and card-making sets providing you with ink, pen holder and nibs – everything you need to create your own pen and ink masterpieces.

Pastellists haven't been forgotten this Christmas. S&S has made available Starter sets of 8, 18, 36 and 72 Unison Soft pastels. These pastels are counted among the world's finest. Each individual pastel is handmade and hand rolled by a master craftsman in England. Their colour response and feel is unmatched. There also some beautiful wooden boxes of Richeson Handmade pastel and Richeson Soft pastels. These pastels are of professional quality and come with six free pastel surface sheets. The ideal gift for any pastellist.

The Maimeri paint company of Italy has a wide range of oil, acrylic, watercolour and gouache painting sets available for this Christmas. There are beautiful Beechwood boxes containing 20ml tubes of Polycolor acrylics or 60ml and 20ml tubes of Classico oil paints plus

mediums and accessories as well as metal boxes and travel sets of Blu and Venezia watercolours.

All masterpieces need a stable support. S&S is offering several easels for Christmas this year. The BEST Portable easel is hand-made from American Red Oak and covers a full range of angles from vertical to horizontal. It is ideal for using with watercolours, oils, acrylics and pastels. If the Artist in your life prefers outdoor painting then the Richeson Field easel, Daler-Rowney's St Paul easel or the Maimeri M/29 folding easel are your pick. These easels are lightweight, portable and easily transported.

Children haven't been forgotten with a huge range of Scratch Art products available including the new Wacky Scratch and Nail and Tattoo Art sets. There are also sets of high quality makers and a whole series of Paint-by-Numbers, a perennial children's favourite.

To view all the products on offer from S&S please visit www.creativityunlimited.com.au



“For the serious art student, A2 – Art Students’ Acrylic offers the best possible value for serious art students or hobby painters who need a paint that looks and feels like an artists’ quality acrylic (but without the big price tag).”

CHROMA AT CHRISTMAS: DESIRABLE AND PRACTICAL PAINT SETS



Chroma paint sets are great Christmas gifts for artists of any age or skill level. They contain enough paints for you to mix most colours and come in a wide variety of brands to suit any style or budget. As an added bonus, at Christmas time the sets come packed with extras like brushes, canvases, palettes and mediums – all a beginner needs to get started and the basic tools that an experienced artist can never have enough of. Special Christmas sets are only available at selected retailers ... for more information telephone Chroma on 1800 023 935.

Chromacryl Students’ Acrylic has long been recognised as the leading acrylic for school students. These paints are perfect for school children or hobby artists who want to learn to paint. The creamy impasto texture and rich colours give a full-on painting experience at an affordable price. The 5 x 75ml Tube Set contains the primary colours and black and white – all you really need to mix any colour in the rainbow; ideal for beginners to learn the basics of colour mixing. The 10 x 75ml Tube Set has a much wider colour range than the five tube set including warm and cool primaries and some

earth tones; as well as a complete colour mixing palette which is great for beginners and hobby painters.

For the serious art student, A2 – Art Students’ Acrylic offers the best possible value for serious art students or hobby painters who need a paint that looks and feels like an artists’ quality acrylic (but without the big price tag). A2 contains very high levels of student grade pigment and substitutes the expensive Cadmium and Cobalt colours with low cost alternatives called ‘Hues’. The A2 tube holds 120ml of paint (twice as much as most professional acrylic brands), so it is a great way for artists to develop their heavy impasto techniques without the expense of using artists’ quality paint. Sets available are: 4 x 120ml tubes – includes the warm primary colours and white (you can mix most colours you need with this limited palette, or add to your colour mixing opportunities with the 8 tube set); 8 x 120ml tubes – has the cool primaries along with the secondary colours Pthalo Green, Diox Purple and Cadmium Orange Hue (this set works well on its own, but for the ultimate 12 colour mixing palette you could combine both sets); 12 x 20ml tube set – for a large colour range at a low price, this set cannot be beaten (20ml of each colour is just enough paint for young artists to create that first masterpiece, and A2 lets them experience what ‘real’ artists’ paint is like to use without the price tag).

Atelier Interactive Professional Artists’ Impasto Acrylic is formulated with the highest quality lightfast pigments. The unique Interactive formula can be used just like a traditional fast drying acrylic, or re-wet with a water sprayer or damp brush to extend the blending time. The 7 x 80ml tube set contains a complete colour mixing palette of the most popular and useful colours in the range, making it perfect for the practising professional artist or



the serious art student who wants to begin upgrading from student grade paints (colours are Burnt Umber, Titanium White, Phthalo Green, Arylamide Yellow Light, Cobalt Blue Hue, Naphthol Red Light and Crimson). The 12 x 20ml tube set is a cost effective way to trial the exciting Atelier Interactive formula, or to use a full colour range of professional quality paints.

Jo Sonja's Matte Fluid Acrylic offers professional quality, and is great for decorative and fine art. Created from the finest quality pigments, Jo Sonja's Artists' Colours are water-resistant and lightfast. They have superb smooth handling and brushing characteristics that will not chip or crack. The 10 tube Palette Sampler contains a basic colour mixing palette along with earth tones and gold (colours are Titanium White, Warm White, Naphthol Red Light, Yellow Light, Ultramarine Blue Deep, Pine Green, Brown Earth, Carbon Black, Burgundy and Rich Gold); while the 12 tube Creative Possibilities set offers a diverse range of bright primaries and secondaries (colours are Blue Violet, Aqua, Dioxazine Purple, Amethyst, Carbon Black,

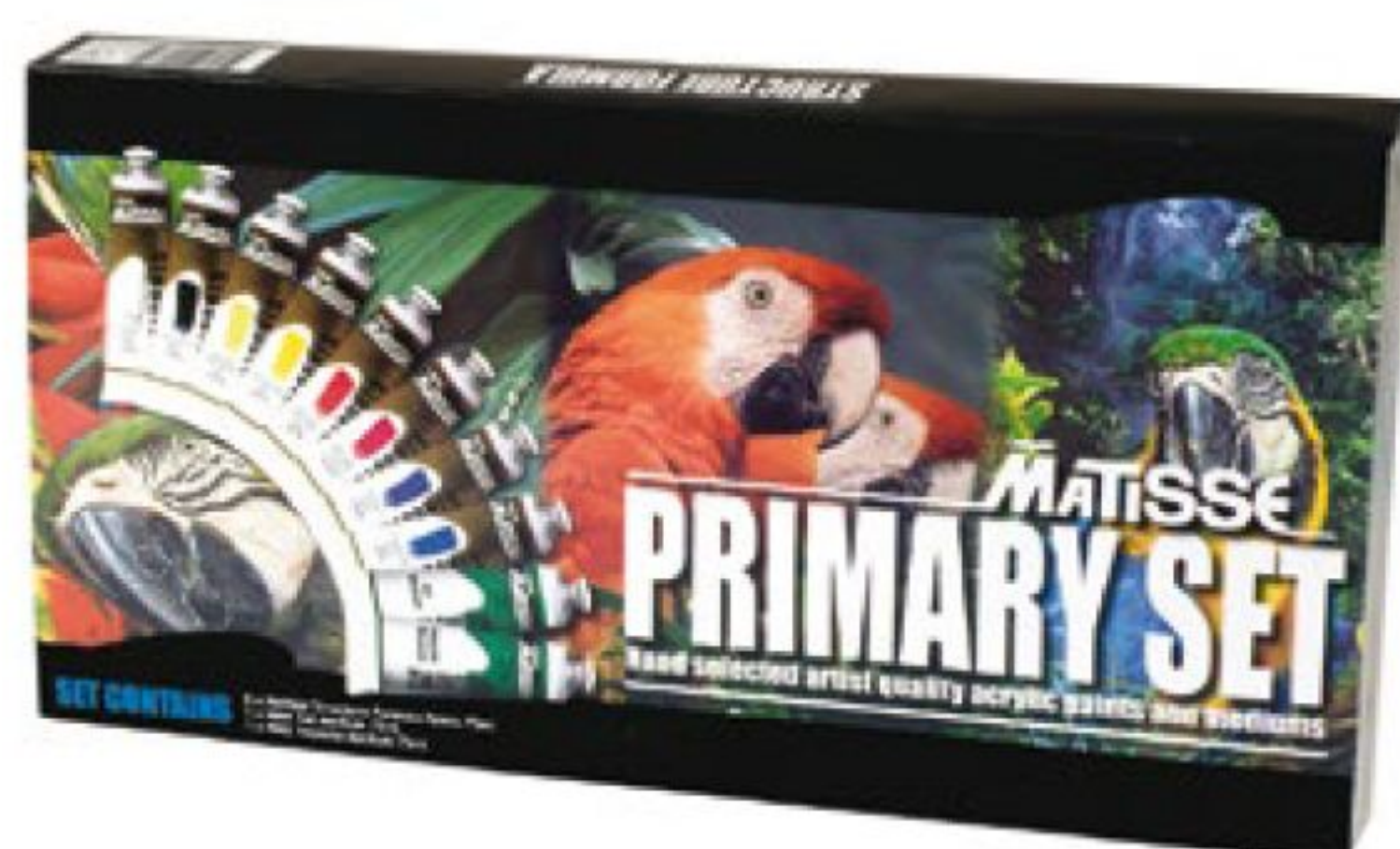
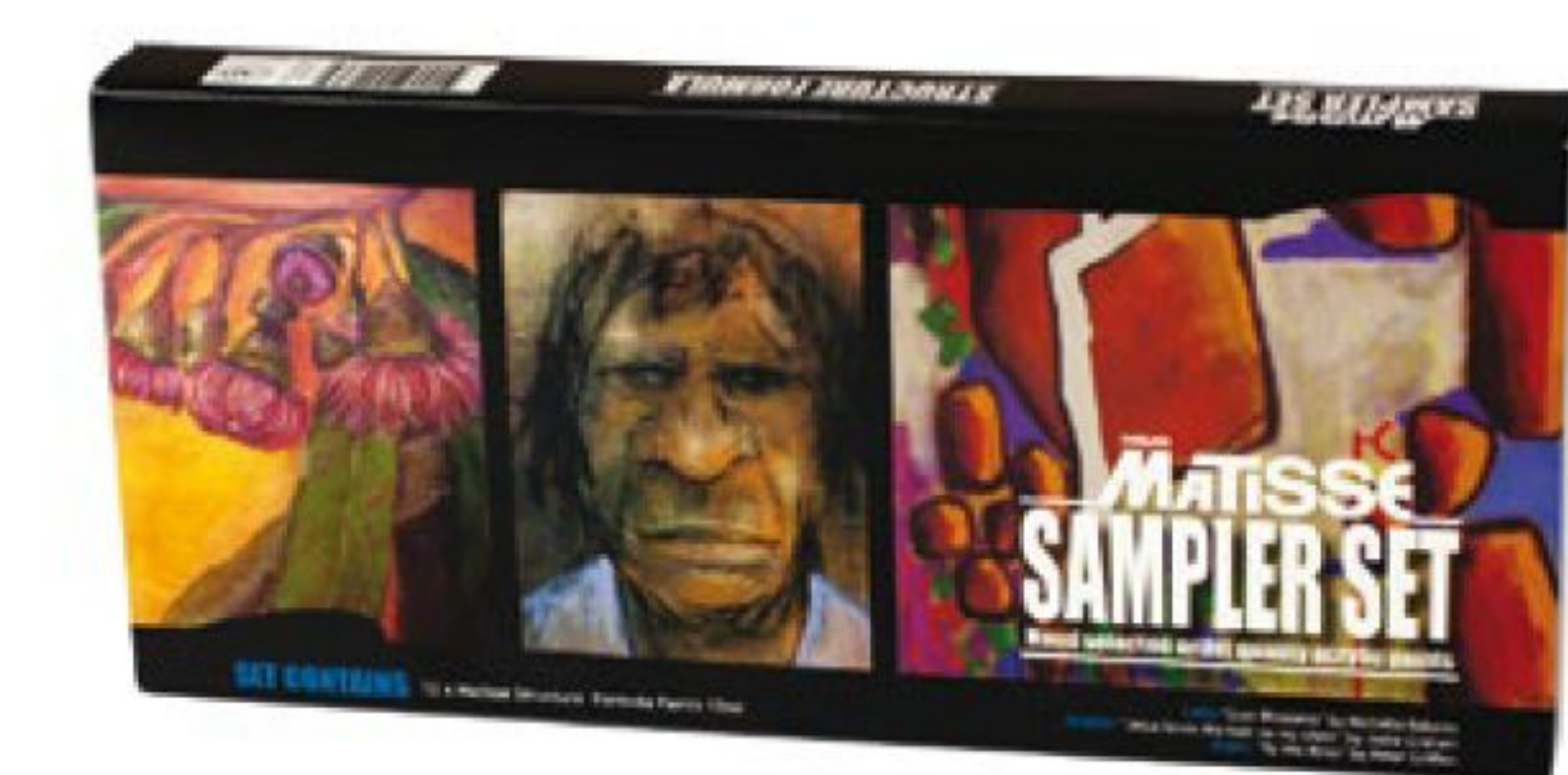
Titanium White, Naphthol Red Light, Naphthol Crimson, Yellow Light, Yellow Orange, Pine Green and Yellow Green). Many other sets are available in Jo Sonja's ... for full details visit www.josonjas.com

Archival Oils (Professional Quality Artists' Oils) are made using high quality lightfast pigments. Archival is the only flexible oil paint in the world and offers unsurpassed freedom of technique, fast drying time, and paintings that will not crack with age. Series 1 in Archival Oils includes all the colours an artist needs at a very competitive price – so students and beginners can use a professional quality oil paint for the cost of a student paint. The 7 x 40ml tube set has the same colours as the Atelier Interactive seven tube set, and the two work very well together when the popular technique of painting oil over acrylic is used. Colours in this set are Burnt Umber, Titanium White, Phthalo Green, Arylamide Yellow Light, Cobalt Blue Hue, Naphthol Red Light and Crimson.

Further product information is available from Chroma: Telephone 02 9457 9922.

“Jo Sonja's Matte Fluid Acrylic offers professional quality, and is great for decorative and fine art. Created from the finest quality pigments, Jo Sonja's Artists' Colours are water-resistant and lightfast.”





DECK THE HALLS WITH ART SUPPLIES!



Christmas is a time for giving, and if you have an artist in your life you may be wondering what to buy. Although artists can be fussy about what they use, if you stick to basics then you pretty much can't go wrong. Derivan has a range of art materials that would be a welcome addition to any artists' cache.

If you really don't know what to buy, then consider an artist sketchbook. Although the name would suggest that these are just for sketching, many creative people use these as reference books for recording ideas, colours, small experiments and inspirational images. These sketchbooks come in all shapes and sizes, and although spiral bound versions are plentiful, Derivan now has a range of Seawhite hard back sewn sketchbooks that are bound with black cloth covers that look much more gift-worthy than many other versions! Seawhite is a British company that has been supplying the educational market for more than 30 years, specialising in sketchbooks and they assure us that many of Britain's top designers have used Seawhite sketchbooks in their study years and ask after them long after. Apart from their heritage and quality, the beauty of these books is that the cartridge paper is acid-free 140gsm and has been sized for extra wet strength, making it less likely to buckle excessively when using inks, watercolours and gouaches. The Derivan Matisse logo is discreetly embossed on the back cover, maintaining the subtle and stylish appearance.

These quality sketchbooks come in A4 and A3 portrait and landscape versions. There is also a small square chunky option that is 140mm square.

Derivan also has a unique version of these sketchbooks with an A5 option that folds out concertina-style. It has two heavy black cloth covers and comes with a matching heavy slipcover for protection and storage. The paper is also folded to

double thickness so both sides of the concertina fold can be worked separately without the artwork on the opposite side showing through.

So if you are buying a sketchbook for an artist, which size do you buy? As a general rule, an A4 portrait version is a popular choice. If your artist is the more nomadic type, then the small 140mm square version is more suitable for throwing in a bag or backpack without adding extra weight. However, if an A4 version is preferred, we have a stapled portrait A4 sized Eco Seawhite sketchbook that has a lightweight cardboard cover containing recycled 130gsm paper that is acid-free, chlorine-free and sized for extra wet strength. Anyone who has carried around a heavy sketchbook all day will understand the advantages a lightweight sketchbook has to offer!

If you know your artist uses acrylic paints, you may want to buy paint for him or her to add to their collection. But what colours do you choose? Derivan offers a range of categorised gift sets to make that selection easier.

If you are dealing with a beginner, or trying to give a subtle hint to someone who has been meaning to get back into painting after a long absence, the Derivan Matisse Intro or Primary set is a good place to start. The Intro Set contains tubes of all three primary colours, plus a tube of white and a tube of our versatile MM4 Gel Medium. The Primary Set also contains these products as well as MM2 Impasto Medium, Ivory Black and cool and warm versions of the primary colours.

We also have additional sets that are categorised by subject. Does your artist paint portraits? Then the Matisse Portrait Set is the best choice. Are landscapes on his or her horizon? Then the Matisse Landscape set is ideal, and if your artist likes to be beside the seaside then our Matisse Seascape set is for you. We also have a set of our unique Australian Colours that are that reflect the subtle and beautiful

tones of our flora and fauna. The type of acrylic formula (Flow or Structure) varies with each sets, and a complete guide to the contents can be found at our website, www.derivan.com.au

Every artist needs canvas to paint on and a blank canvas is another practical gift that that is less likely to end up gathering dust like the ice cream maker I was given last Christmas. Pre-stretched canvases come in a range of prices and quality levels, but somehow, the cheaper versions that frequently inhabit dollar stores have given all types a bad reputation. We at Derivan now offer a high quality range of ArtVista premium quality pre-stretched canvases. These are made of heavy weight 10 oz unbleached cotton canvas with medium texture, triple primed with acid free acrylic gesso over foundation sealer, hand stretched over solid pine frames to best tension with tailored and folded corners.

Other Features include:

- Premium 10 oz cotton canvas with medium texture
- Triple primed with acrylic gesso over the foundation sealer
- Acid free surface provides archival stability & durability.
- Hand stretched to best tension with tailored & folded corners

- Kiln-dried 38mm HD Russian pine stretchers with rounded edges
- Large sizes are supported with wider braces

If you think that maybe a blank canvas doesn't have much of a wow factor, then consider adding a message to it with something like "Merry Christmas. I can't wait to see what you do to this!" or "I'm reserving a spot for this on the dining room wall for Christmas dinner next year" or perhaps even "Give this back to me as a painting for my present next Christmas!". Often letting someone know that you really do value their talent and believe in them will mean more to them than the actual gift itself. This sort of thing can be a particularly good motivator for potential artists who are proving somewhat slow to pick up the brush.

One important thing to remember when buying a present for anyone is that although the thought counts, the appropriateness of the present counts as well. Although everyone likes a surprise, everyone also likes to get something that they actually want. Ask a few subtle questions, observe their work and the sort of subjects they prefer or ask at your local art store. Cheers and Merry Christmas! ■

"If you really don't know what to buy, then consider an artist sketchbook. Although the name would suggest that these are just for sketching, many creative people use these as reference books for recording ideas, colours, small experiments and inspirational images."



Mandy's Sundrenched Studio

Contributed

Beautiful art galleries are located all over this country, hosting and promoting the works of Australia's diverse exponents of art. Artist's Palette magazine showcases a broad selection of these venues. In this Issue, we focus on Mandy's Sundrenched Studio.





Situated on Queensland's beautiful Sunshine Coast, Mandy's Sundrenched Studio is an inviting gallery space and home to the amazing creative work of artist Amanda Shadforth.

"As an artist selling work in galleries, you often don't get to hear the stories of where your paintings have been hung or why the new owners purchased one of your hard-earned pieces," Mandy says. "You often also work from home and have no need to get dressed properly ... and you usually end up painting all day in ugg boots with unbrushed hair."

"This of course is only a small issue – as you don't interact with the public – so it doesn't really matter what you wear," she continues. "It is for these reasons that quite a few years ago when I transferred from being a signwriter to becoming a full-time artist, I decided it would be best

to have a small commercial space."

Amanda Shandforth can now drive to work and focus on her painting. She also has the opportunity to showcase some of her pieces to an appreciative public.

"The first studio/gallery I worked from is situated only two doors down," she reveals. "I was there for three years until a slightly

"I think that people like the fact that they can come into my studio and speak to me personally ..."

better space became available – this is where I have now been situated for the past year."

Mandy's Gallery at Maroochydore is located on the esplanade of the Maroochy River – overlooking the river mouth with views out to the ocean.



The gallery is not just an art gallery displaying the artist's work; it is also a working studio. The total area is separated into three parts: The gallery at the front; a working studio behind this; and (at the very rear) an office.

"With polished concrete floors and snow white walls, I was hoping to keep the front gallery area modern and minimalist so that the artwork could speak for itself," Mandy explains.

'The Gallery System' lighting and hanging system is used to showcase the art within the space.

"Over the past few years, through having my own studio/gallery, I have been lucky to establish a loyal local following ... as well as attracting holidaymakers and visitors from all over the world. The clientele is diverse, as I always have a variety of works and different styled pieces hanging simultaneously. I like to experiment quite a bit, so it's not uncommon for me to have a super-realistic image of sunbathers hanging beside a multimedia collage."

Amanda Shadforth has painted several murals for the local council during the past few years – and these murals have a specific style.



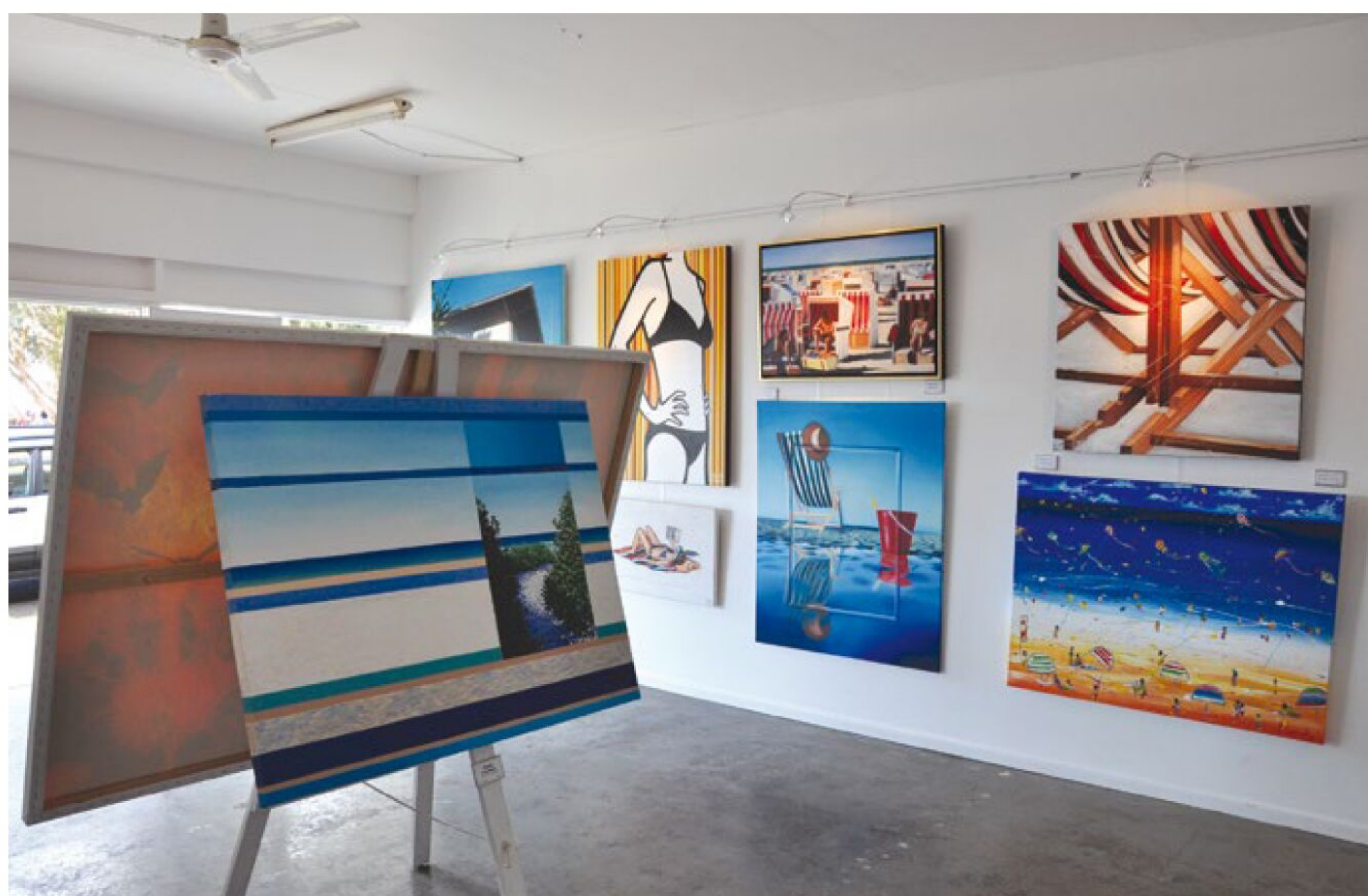
Her mural work has become quite iconic, so clients who see it will often order a commission of something specific for themselves in the same style.

“I think that people like the fact that they can come into my studio and speak to me personally, and we can work on painting something specially for their home or office,” the artist maintains. “If they don’t know exactly what it is they are wanting, I go out to the space where the artwork will be hung – then work on sketches until we get to the bottom of what the client is really looking for.”

The gallery is in a lovely position for Mandy to host personal functions, and sometimes it is used to conduct cocktail parties for business clients who want to do something a bit different.

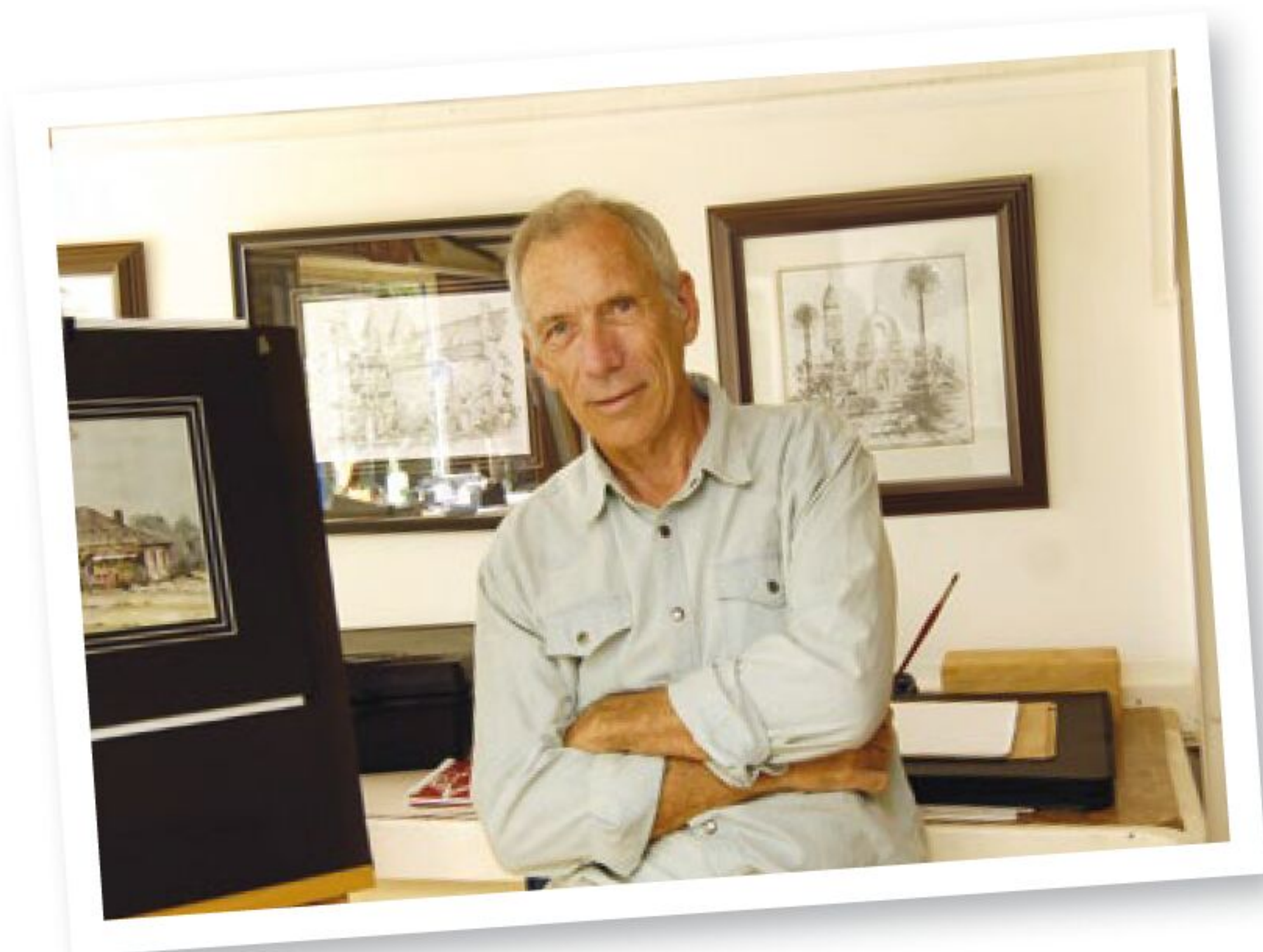
“In the future, I would like to try to teach classes,” Amanda Shadforth says. “I am often asked to do this; and I think the space would be perfect ... with the concrete floors and artwork on the walls for inspiration.”

The gallery’s website can be found at: www.mandys.com.au ■

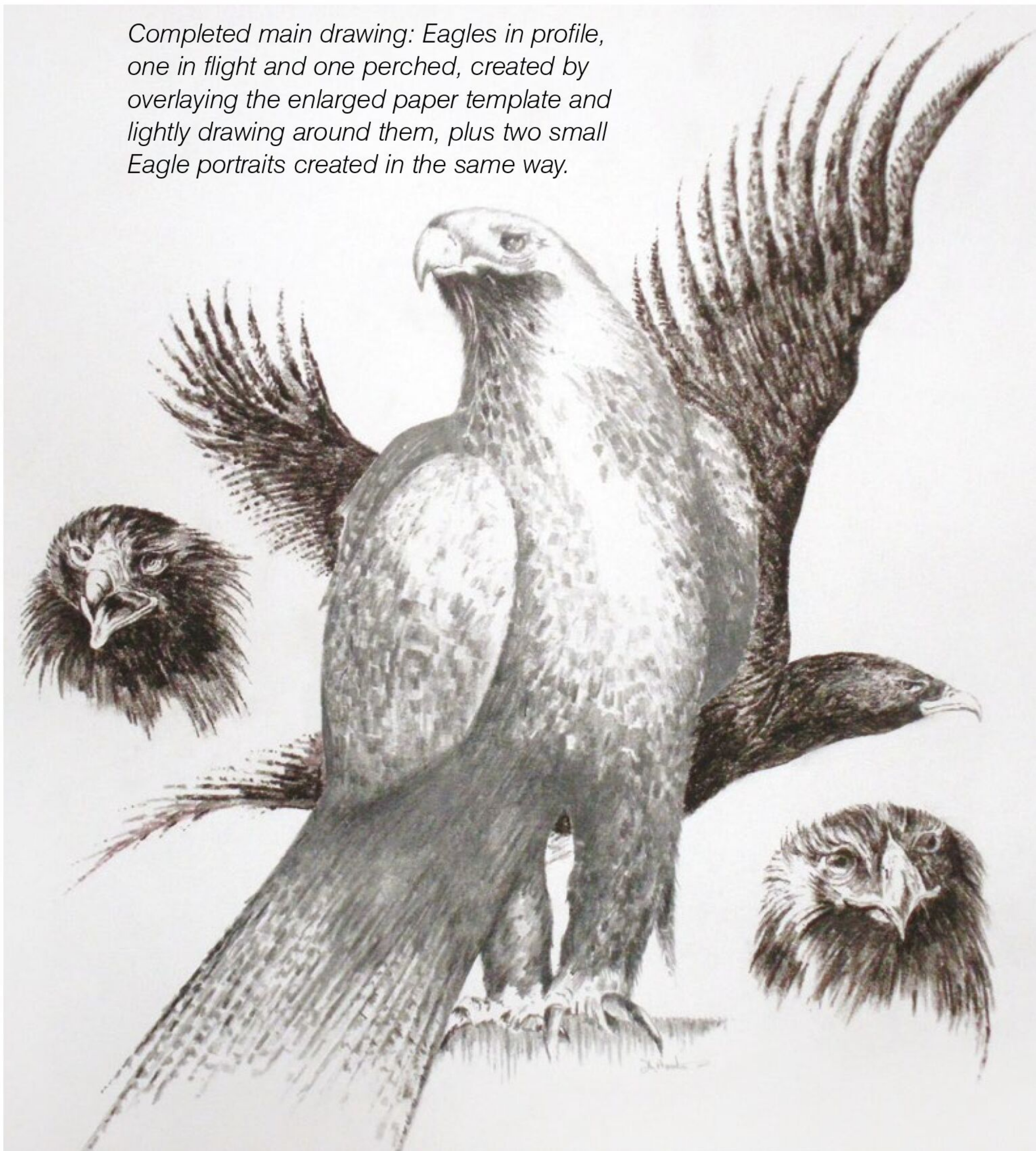


A wing and a prayer

Derek L Newton



Completed main drawing: Eagles in profile, one in flight and one perched, created by overlaying the enlarged paper template and lightly drawing around them, plus two small Eagle portraits created in the same way.

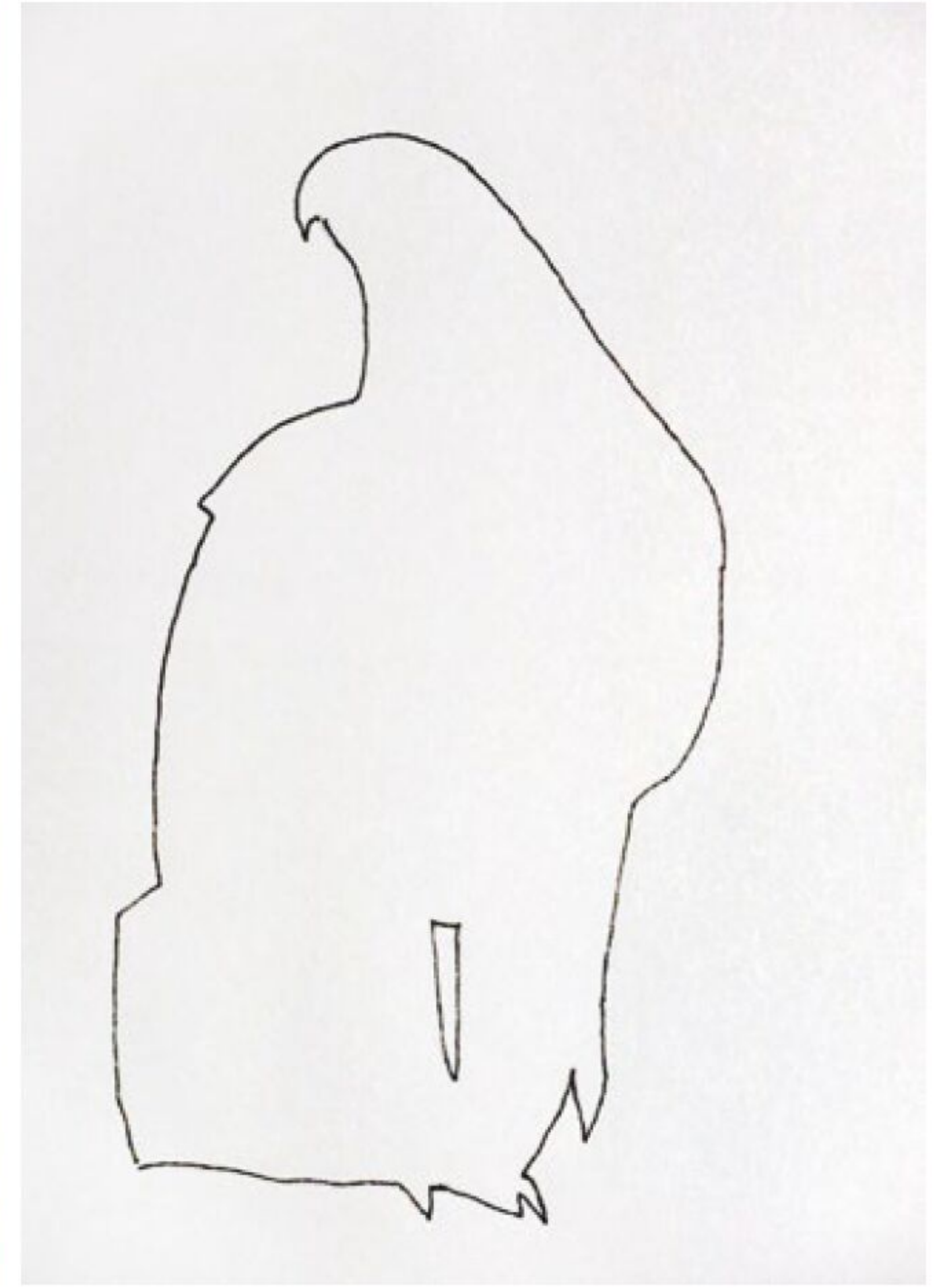


With Darling Ranges as a back drop and the upper reaches of the Swan River and Swan Valley just a short drive west from my studio in Wanneroo. I have historical towns, vineyards and the Perth hills on my doorstep and this area has much to offer an artist. While to the east Lake Joondalup and the Yellagonga Regional Park abound with wildlife, especially birds, and are just a stone's throw away. I often stand mesmerised in my studio doorway watching Pelicans and Hawks as they circle high above riding the thermals and wish I could get much closer to photograph them and then draw them.

Often I search through magazines looking for articles on wildlife, these magazines use professional photographers with the time, expertise and equipment required to maximise those fleeting moments when a bird is in focus. Just a word of caution as copyright may be an issue and permission needed from the editor especially if you're planning to sell your work using this method.

Studio secrets:

Having found something I like in a magazine I then resort to technology, I generally work on good quality drawing paper from my local art



shop and produce work as a vignette, with space around the subject, this concentrates the viewer's attention. The drawing shown here is 48cm square, plus framing. I started with a small photo of an Eagle perched high on a limb watching the area for prey, by repeatedly enlarging the image on a photocopier until I obtained the size I wanted I simply cut around the edge of the bird to create a template, placing the template on my drawing paper and moving it around until I find a composition I like, remembering if you are using more than one template you would need them all available at this stage to move around your paper and make the best composition. Now simply draw lightly around the template leaving a light outline of the bird, after checking the lines are visible replace your template exactly in position and with one hand holding the template, hold your pencil with other hand directly over the centre of the eye, slide the template out and mark this spot with your pencil, you can repeat this process with as many location points as you require, later using these points to draw the features and create an accurate drawing. Many wildlife artists use a line grid to arrive at this point later erasing the many lines, detailed work such as this takes a little time but my method with a little practice and

the right equipment is much faster, and "wow" your Eagle has landed.

I used four templates to create this work with the main Eagle drawn in pencil and the backing and smaller portraits drawn with a sepia coloured pencil which adds a slightly coloured tone to the work.

With any of my drawings, I use a sharp pointed pencil working on the point and side for shading, with smooth white paper to give a stronger definition between the white paper and the dark pencil, but to draw around your template you need very light pressure on your pencil, remembering you will probably have to erase the line later. I use plastic erasers cut to a near point and sometimes a small eraser shield. Kneadable erasers are also very handy but remember they lift the graphite off the paper, so use them in a dabbing manner rather than a normal eraser. Also spray a pencil fixative over the work, this is obtainable from any art supply shop, it will allow you to work over your drawing without smudging it. I always have one close on hand.

One last suggestion working from your original chosen photo and on a spare sheet of paper, make a drawing about the same size as your template of the bird, when completed lay your template on top of your drawing to see how close you came.

Top left: Colour photo of eagle in flight. Photo of eagle in flight as used in main drawing, with a five cent coin laid on photo to show scale.

Top right: Outline: Outline of Eagle as creating by drawing around paper template. Bottom left: Two photocopies: Eagle photo before and after enlarging on a photocopier.



Man of Many Mediums

Edited by Trevor Lang

In June 2004, Graham W. Smith held his first ever major solo exhibition in all mediums. The exhibition opened with 51 paintings ... and 29 of them were sold.



Canberra born Graham W. Smith (now of Wynnum in Brisbane) commenced his artistic life with a pencil drawing of a racing car (at under five years of age). The artist still has it in his possession today. At the age of 14 he was doing perspective drawings of his family home in Sydney, as well as watercolours of the launching of Sputnik and sunset scenes.

Having a grandfather who painted in oils and watercolours in the Sydney Rocks area in 1905, and a father who was a cartoonist, helped fuel young Graham's desire to have fun illustrating English castles and battle scenes for his history lessons.

Graham did his first large watercolour in 1967 and shortly after that he joined the Nepean Art Society where one of his quotations was published in their September 1970 'Art News': "A painting is like taking a rainbow on a guided tour."

The artist won his initial two first prizes for watercolours at the Penrith Agricultural Art Show in 1968, and the sale of his works in a Blue Mountains cafe at Springwood inspired him to keep painting. Max Forth, who was the President of the Nepean Art Society, encouraged Graham to paint in oils and subsequently Graham and another artist painted on site at Manly. He also did many plein air paintings around the foothills of



the Blue Mountains – during which time he had outdoor tuition from an East Sydney Technical College tutor over several weekends.

A move to Brisbane in 1971 saw the artist discover sailing – and the affinity with the sea became apparent with seascapes soon dominating the artist's subject matter. In 1980, a return to watercolours precipitated a number of commissions including a large painting of the Customs House for the Customs Department.

In 1987, Graham attended the Associate Diploma of Commercial Art course at Seven Hills; and following this he worked as a freelance artist for advertising agencies and interior decorators. Many artist's impressions were completed for boat builders including Lloyd Ships and Norman Wright Boat Builders; in addition to a good deal of work for building companies. From 1987 to 1990, the artist completed an annual series of trucking calendars in watercolours for 'Truckline Australia'.

Skippering crossriver ferries and 70 foot catamarans to Expo '88 diminished the time spent on

painting but enhanced Graham's artistic knowledge of boats and the sea. A sailing background of 40 years (in dinghies, offshore cruising and racing) has provided not only painting subjects but also articles and stories published in club magazines and 'Modern Boating' magazine. 'Brownie's Coast Watch' on Channel 7 has twice run segments dedicated to the artist photographing boats on Moreton Bay, then returning to the studio to complete the rendering.

In September 1999, the Commander of HMAS Cessnock, a Royal Australian Navy Patrol Boat based in Darwin, commissioned 50 limited edition prints and purchased an original large watercolour of the vessel.

The artist has held exhibitions at the Marriott Hotel, Gold Coast; Sheraton Hotel, Brisbane; Queensland Law Society; the Logan Gallery; the Manly Gallery (numerous times); and the Inverell Art Gallery. A solo exhibition 'Brisbane Shorelines' was held at David Jones, Carindale in August 2000.

As a member of the Royal Queensland Art Society, The Half

"A painting is like taking a rainbow on a guided tour."

Opposite: "The Dunny" – 22cm x 29cm, Acrylic, April 2010



Dozen Group and The Pastel Society of Australia, the artist participates in many shows and has received over 385 awards – including 144 first prizes – for his watercolours, oils, acrylics and pastels throughout Queensland and New South Wales. His awards include many prestigious acquisitive prizes valued at up to \$5,000.

Since 1999, Reliance Manufacturing Company (Brisbane) has commissioned or purchased 40 large watercolours of Brisbane landmarks for its corporate collection.

In 2000, Government House (Paddington, Queensland) commissioned six watercolours of the buildings and grounds to become part of a permanent record of the estate to be preserved for future generations as a record of the refurbished buildings ... an accolade unique for a Queensland artist. The paintings are on permanent display in the administration building at Government House.

In June 2004, Graham held his first ever major solo exhibition in all mediums. It was opened by John H. Massy, Audience Development Manager, Queensland Art Gallery. The exhibition opened with 51 paintings, of which 29 were sold. Nine commissions were obtained during the event.

In October 2004, St Andrew's War Memorial Hospital (Brisbane) commissioned 60 prints and purchased two watercolours for the wards and the entrance foyer.



Left top: "Chooks" – 31cm x 51cm, Demonstration for TV Show on CH 31, May 2010

Left Bottom: "Boat Hire" – 31cm x 51cm, Acrylic, July 2009

Right mid: "Mary Pool" – 31cm x 51cm, Acrylic, April 2007

Right: "Darling & Murray River Junction" – 15cm x 25cm, Acrylic, March 2010

In December 2004, Graham W. Smith became a Master Pastellist with the Pastel Society of Australia; and he was also awarded a scholarship from The Pastel Society of America in 2005



Queensland Arts Council invited the artist to mount a solo exhibition at Spring Hill, Brisbane, in 2005; and in 2007 the Childers Regional Gallery invited him to exhibit there in all mediums.

In December 2004, Graham W. Smith became a Master Pastellist with the Pastel Society of Australia; and he was also awarded a scholarship from The Pastel Society of America in 2005 (for tuition in the pastel medium by their instructors from the society in New York). Arts Queensland sponsored his return airfares to the USA.

In the last few years, invaluable tuition in all mediums has been gained through workshops with Alvaro Castagnet, Herman Pekel, John Lovett, Ross Patterson and Max Wilks; and although he is mainly self taught, this has enabled the artist to refine and develop his own unique style and palette.

In 2008, after a series of auditions, Graham was selected as a demonstrating artist for a 30 minute regular art segment to be shown on Queensland Community TV. He was featured in a series that went to air from 2008 to 2010. During 2009, this talented man ran a 36 week radio segment called 'Art Tips' on Bay FM 100.3 ... perhaps the first time an Australian artist has featured on two major media outlets.

The artist has works in his collection by Herman Pekel, Joseph Zbukvic,

Ron Muller and Ross Paterson. Presently he holds only about 200 of his own works in his collection.

His bottom drawer is full of many of his watercolour disasters which he can now convert into mixed media or acrylic pieces.

Keeping a photographic record of virtually every painting he has done since 1966 helps the artist to maintain an insight on how much improvement he has achieved over the years.

Having met Norman Lindsay in 1969, Graham W. Smith treasures the timeless advice: "Practice, practice, practice!"

Graham's own words of encouragement to his students came years ago from a Chinese fortune cookie. This motto is displayed on his studio walls: 'Your persistence will be rewarded'.

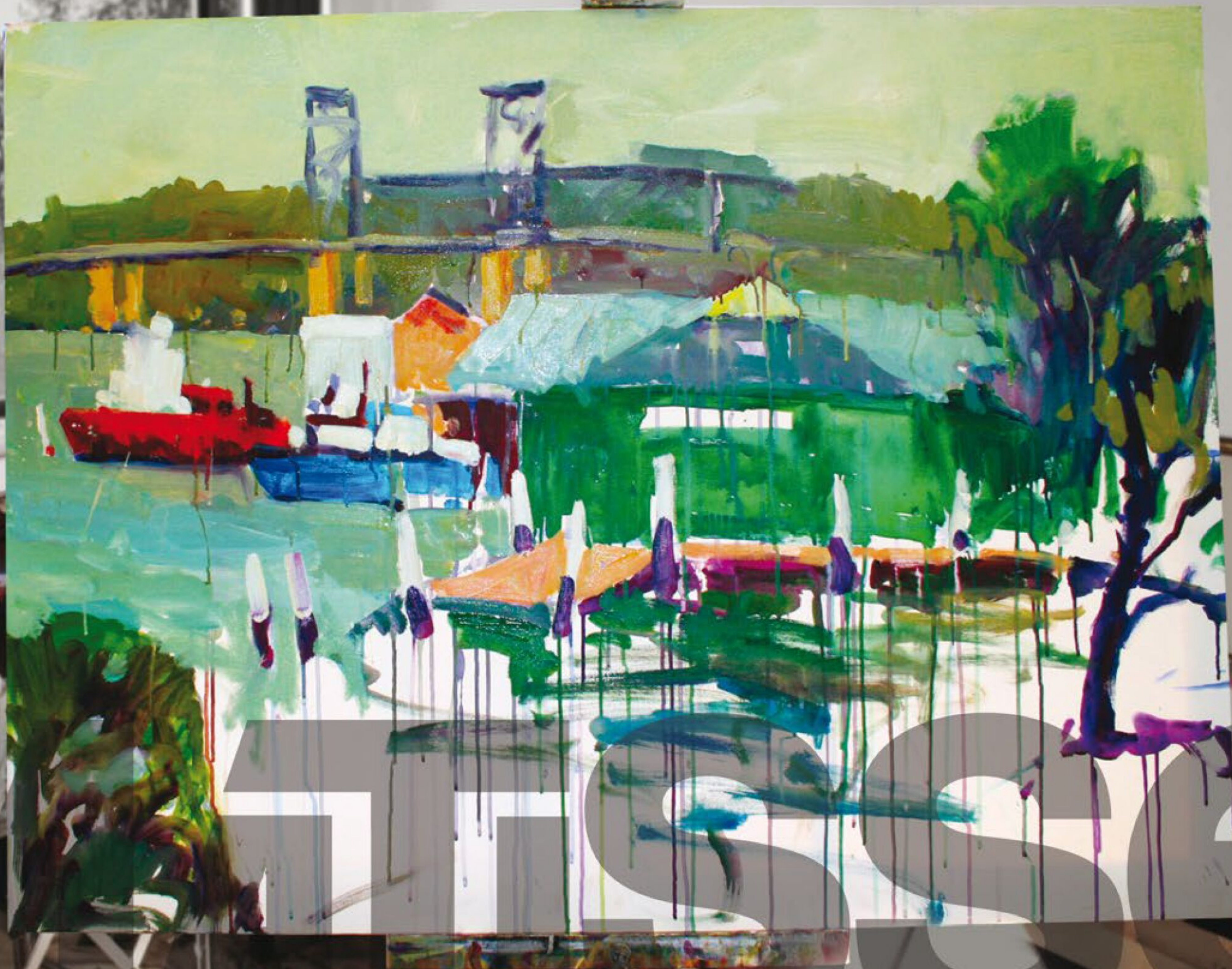
His approach to painting is to have fun, and simplify. To paint not only what you see ... but feel and paint from the heart, not the hip pocket.

As a professional artist and tutor in all mediums, Graham has been a judge at a number of art shows. With an art career spanning more than 45 years, he has created over 2,200 paintings.

When some visitors see his solo exhibitions and ask how many artists are exhibiting, it thrills him to tell them that all the work is his. This highlights his amazing diversity across all mediums and subjects. ■

*Above: "Pelicans Landing"
– 36cm x 54cm, Pastel,
November 2009*

Artwork by Paul McCarthy



every child is an artist. the problem is how to
remain an artist once he grows up.
[Pablo Picasso]

www.derivan.com.au

DERIVAN
MATISSE
Pure Brilliance. Pure Quality.



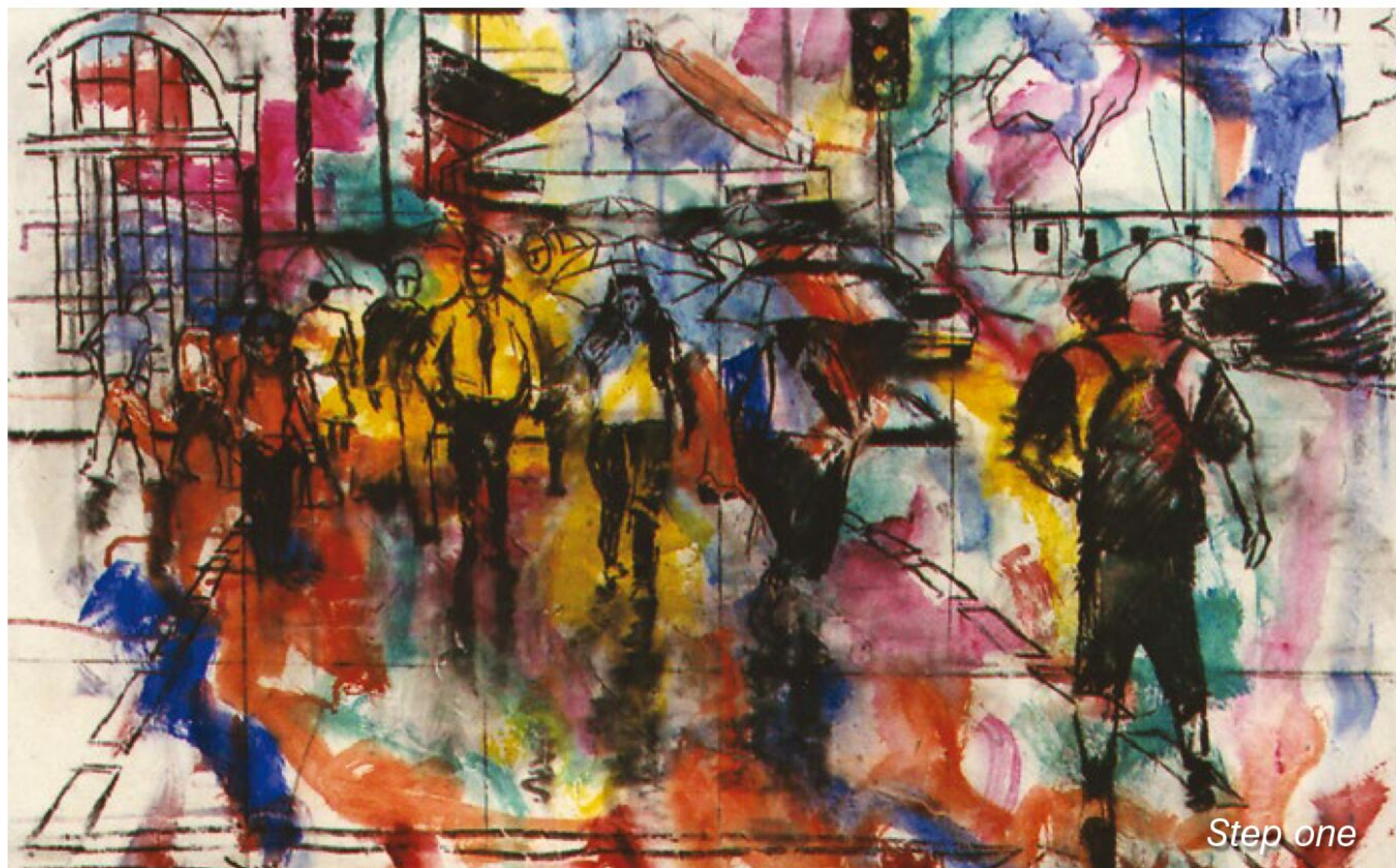
Umbrellas in Brisbane

By Graham W. Smith

The artist had so much fun doing this painting, he was almost sorry when it was finished. He subsequently looked at it over several days – making a few minor adjustments before photographing the final result.



Final step



STEP ONE

The first stage was to lay out the four photographs taken at the street corner. I cut and pasted some of the figures from each shot until I compiled a pleasing mix of action in the rain.

Once done, I gridded the photograph and transposed the images freehand with charcoal onto the gridded-up canvas. The canvas had already been gessoed twice; and had modelling compound applied with a large palette knife.

STEP TWO

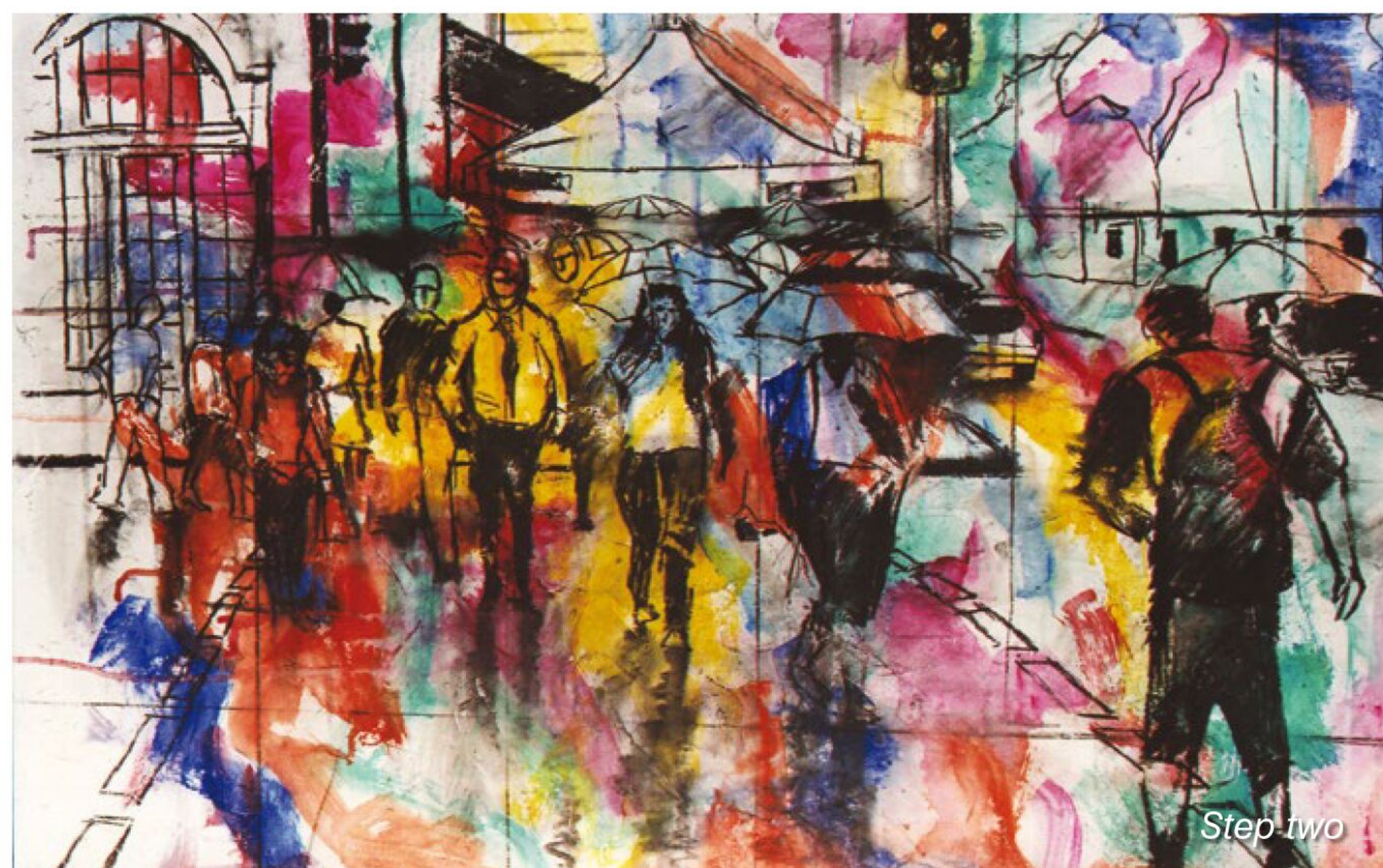
Now for the fun part. I just randomly applied all the colours I thought

I would use across the canvas – particularly placing Arylamide Yellow Deep on the man on the left.

All the colours were diluted with Atelier Varnish Medium to enhance the luminosity of the paint.

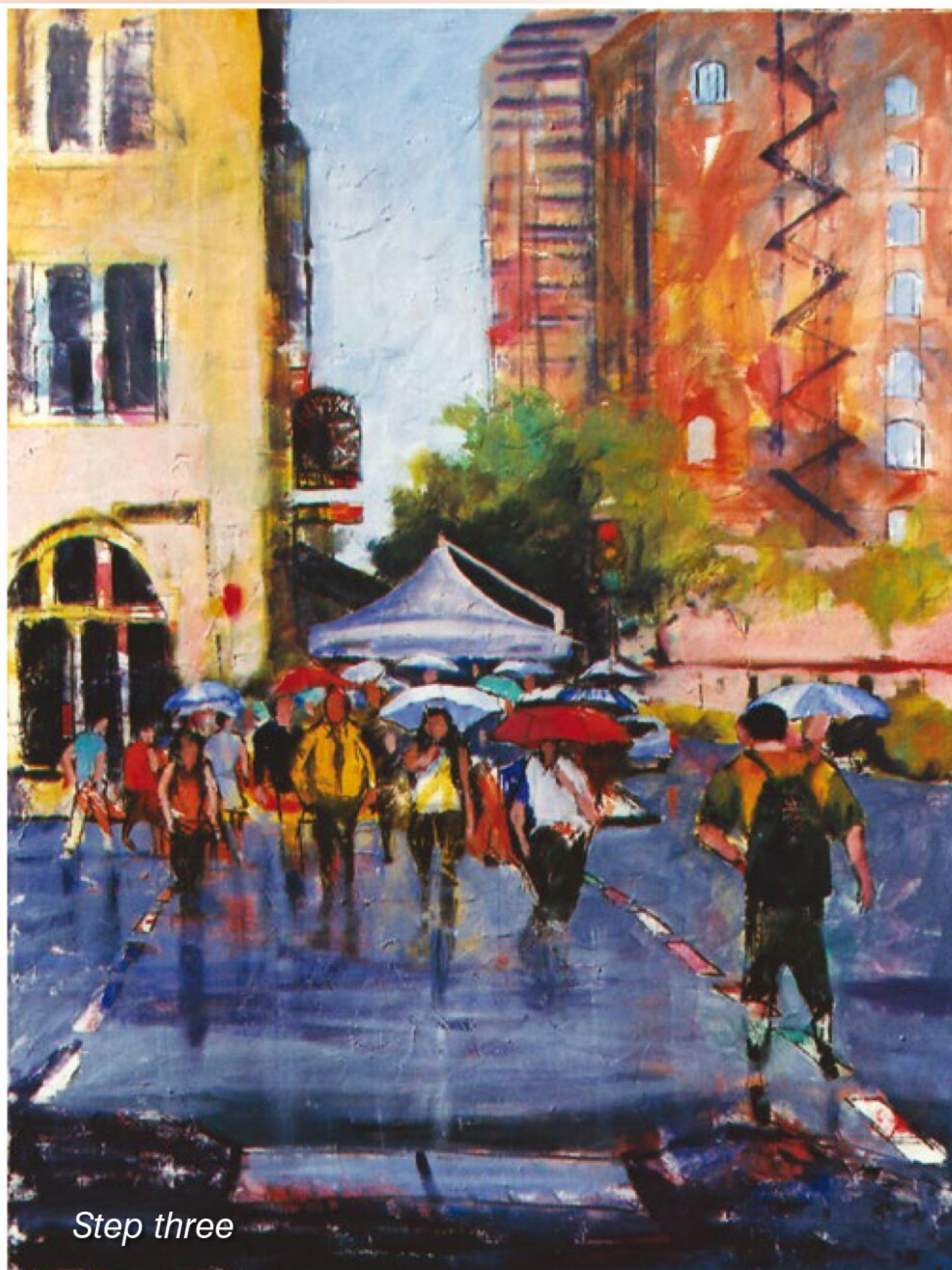
STEP THREE

Starting at the top right, I blocked in the main building with Yellow Ochre, Raw Sienna Deep, Burnt Sienna and Cadmium Orange; using Cobalt Blue in the windows. Moving down, I used Arylamide Yellow Deep, Cobalt Turquoise, Yellow Ochre and Ultramarine for the greens in the trees and the right-hand figure. The sky was painted using



MATERIALS

- Atelier Interactive colours: Yellow Ochre; Raw Sienna Dark; Arylamide Yellow Light; Arylamide Yellow Deep; Cobalt Turquoise; Cobalt Blue; Pacific Blue; Ultramarine; Burnt Sienna; Paynes Grey; Quinacridone Magenta; Cadmium Orange; Pthalo Green; Titanium White.
- Winsor & Newton stretched canvas 91 x 122 cm.
- Brushes: One-and-a-half inch Dream Finish paint brush; Neef Number 12 flat stiff synthetic; Neef Number 6 flat stiff synthetic; Neef Number 1; Robert Wade Number 6 Taklon rigger; Winsor & Newton Number 5 round synthetic; Roymac Number 4 fan bristle.
- Easel (four wheel castors with ratchet to raise and lower).
- Cleaning: Viva paper towels; tissues; Chux; spray bottle.
- Palette: Sta-Wet Painter's Pal.
- Charcoal.
- Atelier Varnish Medium.
- Modelling compound.
- Atelier Gesso.
- Ruler to draw up grid.
- Four 8 x 6 inch photographs.
- Perspex painting board.
- Masking tape.
- Gold frame for assessment of tones.
- Camera.
- Lighting: Two roof skylights and three daylight fluouro tubes.



Step three



Step four

"A photograph collects too much information, some of which we as artists have to eliminate in order to remove the 'unnecessary' and provide mystery."

Cerulean Blue and Pacific Blue.

On the left building, I used Yellow Ochre and Raw Sienna.

Next I added in the reds for the traffic lights, umbrellas and advertising signs – with Cadmium Orange and Naphthol Red Light.

Using Pacific Blue, Ultramarine and Burnt Sienna, I placed the road, windows and staircase and the bases of the figures; and (while wet) I dragged the reflections down. These first few stages took the best part of a day, and I wasn't prepared to fine-tune and modify the tones, shapes and colours until I had fresh eyes the next day.

Some minor darks were placed with Paynes Grey ... but I always try to add a little blue or red so I don't just produce flat, dull and boring black spots (and by using these accents, I 'link up' the painting).

STEP FOUR

Starting on the right-hand building, I was aware it was a little too

warm – so I glazed over it with Cobalt where it helped to make it recede. While this was still damp, I introduced Burnt Sienna and Ultramarine – for information for the viewer without spelling it all out.

A photograph collects too much information, some of which we as artists have to eliminate in order to remove the 'unnecessary' and provide mystery. The left-hand building received similar treatment to give a dappled shadow effect with minimal detail in the windows and doors. The green on the right-hand figure was repeated in the door frame.

If you have one colour, it should be repeated elsewhere ... in all paintings.

STEP FIVE

The umbrella and background were modified; in particular I eliminated the red on the lady on the left and added a magenta umbrella over the large cafe umbrella.

Next I worked on the street signs and windows; then started on some detail on the figures. In particular, the man jumping the puddle had to have his yellow shirt toned down with a glaze of Cobalt and Burnt Sienna.

Once I was relatively happy with the figures, I commenced placing the reflections, highlights and squiggles – using a combination of brush strokes and spatter in the foreground.

The lady with the red umbrella had to lift her skirt up so it wouldn't get splashed by the people hurrying towards her. This, I believe, added a bit of human interest.

I had so much fun doing this painting, I was almost sorry it was finished. But I looked at it over several days – making only a few minor adjustments before I photographed it, gave it a final coat of Atelier Varnish Medium, and put it into an exhibition. ■

- For impact: Remember warm against cool; hard against soft; and dark against light.
- Never try to add over paint that isn't either still wet or totally dry.
- More than three pigments mixed is begging to be mud.
- Paint or draw something every day.
- Do not sell or give away anything that is not your best. Burn it.
- Never buy any green in a tube except Phthalo. Green is best mixed by hand and eye.



Step five

Removing Paint From Watercolour Paper

By Leonie Norton

Watercolour paper can be very forgiving. Once you learn how to manipulate the paper, you will be able to effectively remove any paint spills or splatters on your work.

As a botanical artist, my work is done with no painted background, so any dropped brush, accidental paint spots or overpainting on an area is very easily seen on the clean paper.

How do we correct mistakes and retain a pristine background? Murphy's Law ("if anything can go wrong it will") says that if you have spilled any paint, the spots will not be where you can cover them up with a leaf or an insect. They will be very apparent.

Firstly, prevention is crucial. Cover the paper you are working on with tracing paper or baking paper. This allows the hand to slide easily over the paper and prevents any oils transferring from your hands. Draw a pencil line on the tracing paper

around the subject. Cut this area out. The only exposed part of your painting will be the area you will be working on.

Use good quality paper. I use Arches 300gsm hot pressed paper as I need a smooth surface for fine, detailed work. Unwanted paint is easily removed from the paper surface with a scalpel. This method is used on very small areas of paint only.

Watercolour paper has a size on its surface. The size is a gelatine glue type substance that allows the paint to sit on the surface and reduce the absorbency of the paint, otherwise it would be like painting on blotting paper.

The worse thing you can do is try to remove the paint from the paper with a wet brush. This results in the paint spreading over a much larger area, and scrubbing it will remove the size and push the paint further into the fibres of the paper. Instead, wait for the paint to dry completely and avoid the tendency to panic!

Fig 1. The tip of the scalpel will remove small spots

Fig 2. Larger spots are scraped off with the rounded edge of the scalpel

Fig 3. Some paper residue will remain

Fig 4. Use soft brush to remove residue

Fig 5. Example of overpainting on a leaf edge

Fig 6. After using a scalpel no edge remains

Fig 7. Large area of unwanted paint

Fig 8. Press damp Magic Chux to paint

Fig 9. Press hard and drag Chux across paint

Fig 10. Some fibre residue will remain. When dry this can be removed with a soft brush.



Fig 1



Fig 2



Fig 3



Fig 4



Fig 5



Fig 6

Remove unwanted paint as the final steps in your painting, as it is not suitable to paint over these areas.

Using a magnifying glass so it is easier to see the paint you want to remove, very gently scrape the paint from the surface of the paper. This removes the size on which the paint is sitting. Do not scrape in just one direction. The paper fibres lay in all directions so it is more efficient to remove the paint from various angles.

Use the rounded edge of the scalpel. Do not use a craft blade or Stanley knife as they tend to dig into the paper and can create a cut or hole. To remove a very tiny drop of paint, it can be flicked out with the edge of the razor sharp scalpel.

After scraping the paint away, slight paint and paper residue will remain and the cotton fibres of the paper will be slightly apparent on

the smooth paper surface. Brush the residue from the paper and burnish or smooth the paper fibres down. Simply put a small piece of baking or tracing paper over the area and use your thumb as a burnishing tool, rubbing in a circular motion. This will protect the work and prevent a sheen appearing on the paper. If the thumb nail makes direct contact with the paper while burnishing, it can leave a shiny surface.

There will be no size left on this area, so avoid painting on it again.

The second method used for removing larger areas of paint is with a Chux Magic Eraser Hard Surface Cleaner. These are available from the cleaning section in the supermarket and they come in blocks. They are chemical and detergent free and have super fine fibres which remove the paint when dampened.

Dip the block into water and squeeze out thoroughly. It must feel as dry as you can make it. There will still be water inside the block and when removing paint, if not dry enough, water will squeeze out on to the paper.

Press hard and drag the block over the paint. Only rub in one direction. If any trace of paint remains quickly repeat this. Do not do these more than three times, as it removes the size and the first underlying layer of fibre.

You will see residue on the paper which is the size and paper fibre. Leave this to dry completely then simply brush it off and burnish it as with previous scalpel method.

Experiment with these watercolour paint removal methods before using them on your finished work.

The repaired areas will be undetectable. ■



Fig 7



Fig 8



Fig 9

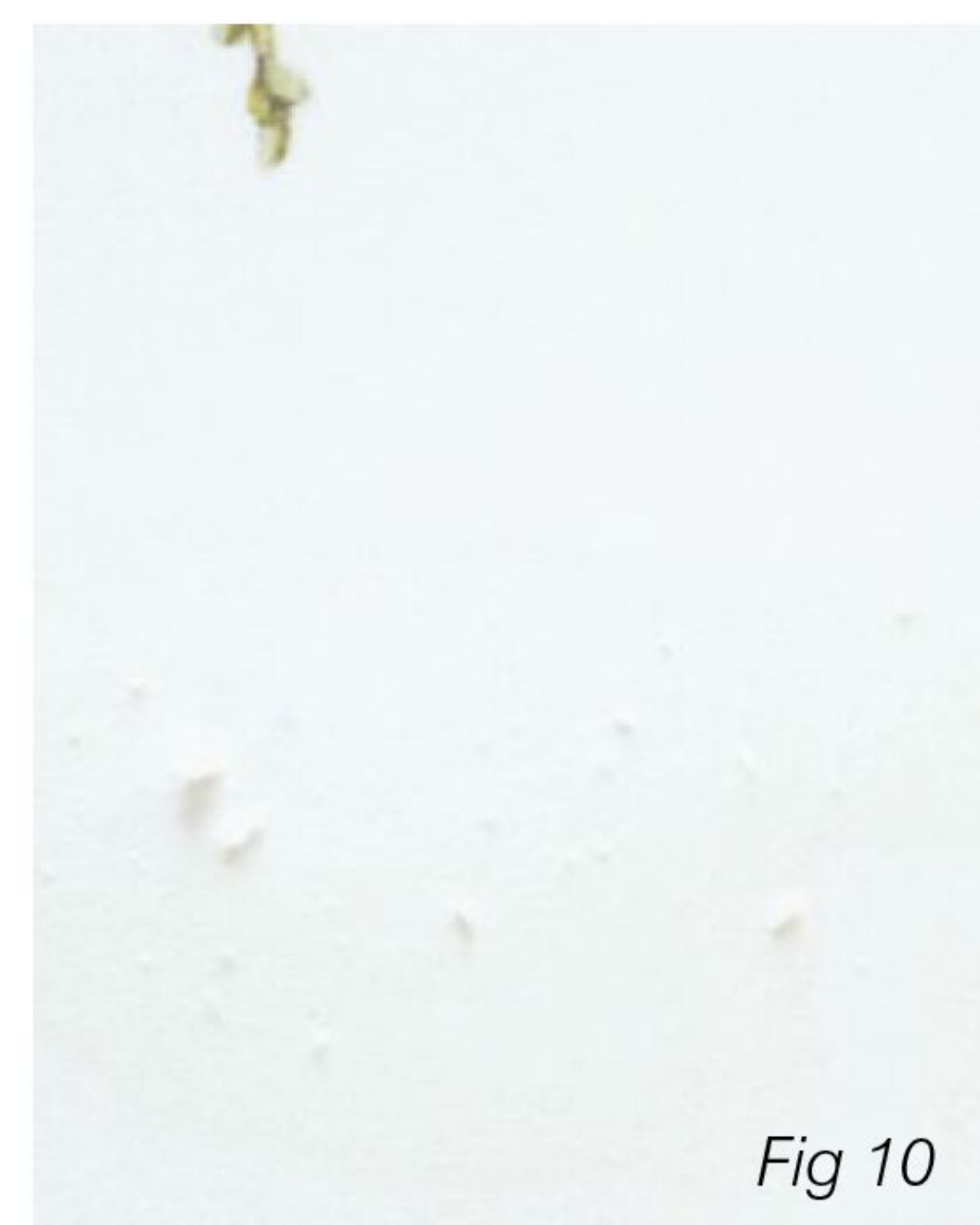


Fig 10



Shades of Grey

By Brett A. Jones

Fig 1: Hatching- establishing a tonal foundation

Fig 2: Crosshatching- adding to the tonal foundation

I have written about hatching and crosshatching before (issue 2-1) but I am going to keep adding to it as we go along as it's such an important and integral part of my style of freehand drawing. I've developed my own particular way of drawing naturally over many years which has proven to not only bring real results but also allowed me virtually unlimited control over

my all time favourite medium of 2B graphite. Results in both each finished drawing and the potential to keep on improving my skill level, and control over the way I interpret each new challenge as far as expressing light effects and fine details and subtle textures with graphite. I can't explain how or why other people draw the way they do, only how I do it. By the same token my way of



Fig 1

drawing is certainly not the only way to do it, nor is it right where others are wrong. It's just the only way I know so if it helps you develop your own style then we've all won. Like I always tell my students, I can't show you how to draw exactly like me, but I can feed you a whole bunch of knowledge to let you draw like you. If you're doing it in the right spirit your own style can't help but come to the fore. Anyway, enough philosophizing,

Hatching (fig 1)

When establishing the first tonal areas using hatching on a linework drawing take your time and keep the individual hatching lines as close as possible without actually touching. The pencil must be kept needle sharp to achieve this, take constant note of any sign of bluntness and don't hesitate to sharpen the point on the scratchboard as often as often

as is necessary. You can actually feel a sharp pencil on the tooth of the paper through your fingers. A blunt pencil feels like you are drawing on glass. Keep the direction of the lines in each patch of hatching straight and parallel (no curving around edges or fanning to fit into a space, very bad). Make the direction of the lines in each patch as random as possible in order to suggest tone rather than shape or form (very important), and guard against the natural human instinct to create orderly patterns (basketweave). Draw each individual hatching line one at a time with a definite start and end maintaining the same tone throughout, in other words don't speed up and start drawing hatching lines in a series of little flicks, this will always create unwanted blotchiness and minimize the chance of seeing it as an even tone. You are trying to establish a uniform tonal value that can

When establishing the first tonal areas using hatching on a linework drawing take your time and keep the individual hatching lines as close as possible without actually touching

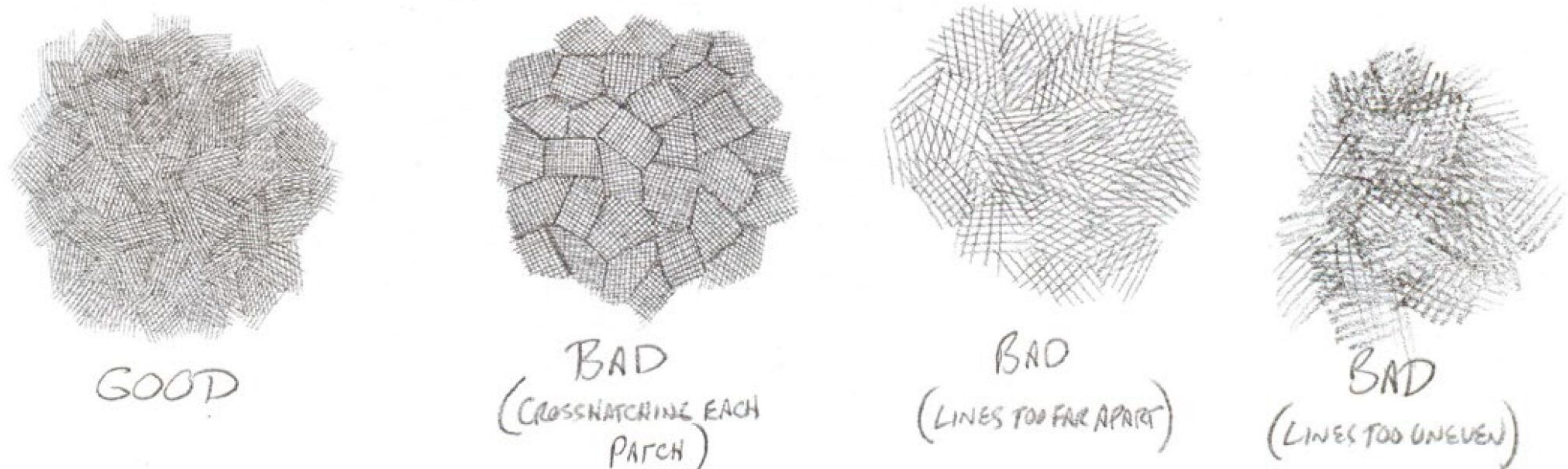


Fig 2

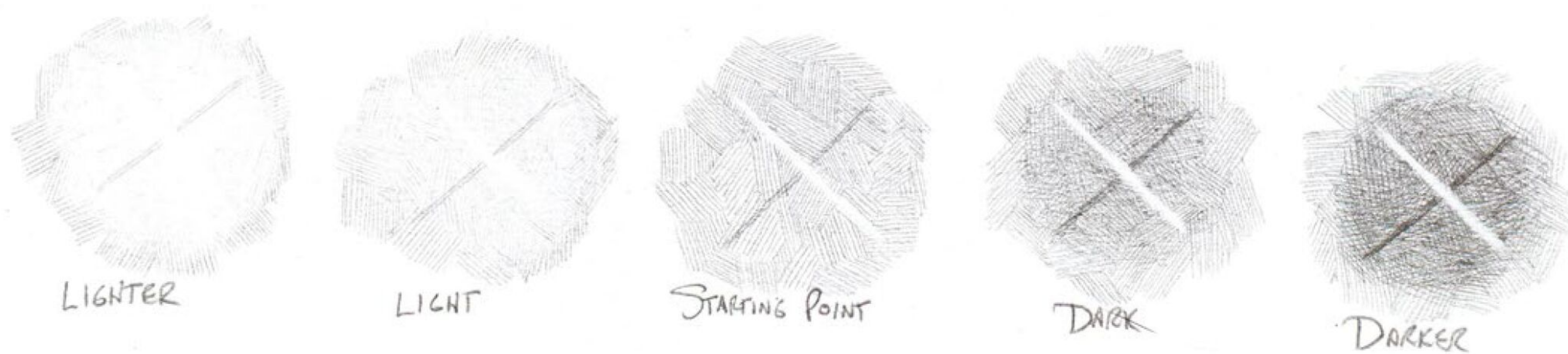


Fig 3

Fig 3: All shades from white to black and every tone between can be developed from a good start of light, uniformly applied (as possible) hatching. The black and white diagonally crossed lines on each example are to demonstrate the tonal workability of neatly applied directionally random patches of hatching.

Fig 4: All textures can be developed from a hatching foundation from super smoothness to the roughest of materials and everything in between. A lot of textures are impossible (and undesirable) to draw in every perfect detail, but a good tonal foundation of hatching can be a great start to the art of suggesting a certain materials idiosyncratic characteristics.

then be not only lightened, darkened or developed further texturally but also more importantly at the initial stage of toning, introducing a light (and therefore removable when necessary) tone in a regular, clear and non-distracting way into the darker shapes in the composition to intentionally remove the optical illusions inherent in any line drawing consisting of nothing but white shapes on a white background (a white shape will always appear larger than the same size dark shape).

This allows you to make crucial proportional adjustments before moving ahead into darker crosshatched tones which become harder and harder to remove without damaging the paper surface. The more precise the line drawing and the more uniform the initial hatching, the easier it is to see what needs to be done to take the entire drawing forward to the next stage.

Crosshatching (fig 2)

It's very important to remember to avoid succumbing to the temptation to increase the pressure on the pencil point as you start to lay crosshatching layers over the initial hatching (the first layer of tonal lines are hatching, the second layer is crosshatching. Any subsequent layers are also crosshatching). If you keep the pressure light but constant and the pencil point needle sharp as you add each new layer of crosshatching you will keep the tonal areas workable and able to be developed further. The tone will also darken as you are adding more and more graphite to the surface with each layer.

Don't neatly crosshatch each little patch of hatching lines but rather go out of your way to crosshatch across the edges where two patches of hatching meet. This promotes a more uniform tone instead of a patchwork quilt of individual crosshatched areas. Make sure there is a definite space between each individual line used to crosshatch (no matter how many layers of crosshatching). This enables finer detail within the tones area to be introduced without having to increase the pressure on the pencil and (irreversibly) embossing the paper surface.

Graphite is graphite, it's no darker in a 6B pencil than a 2B, there's just a bigger percentage of graphite to binder (kaolin) in a 6B than a 2B which in real terms just means a 6B won't hold as sharp a point as graphite is a lot softer than kaolin (which is finely milled white "china" clay). Pushing harder on the pencil

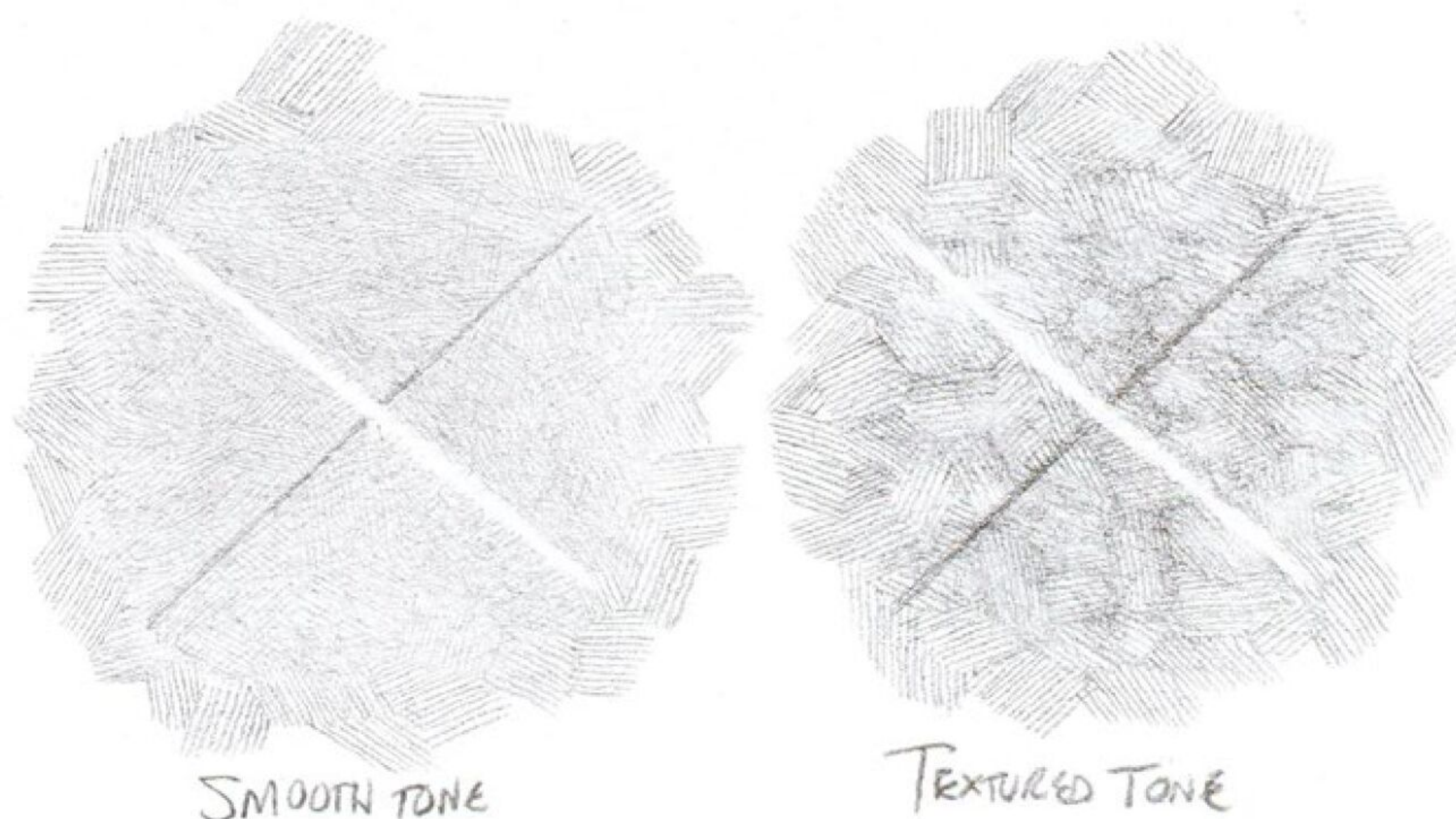


Fig 4

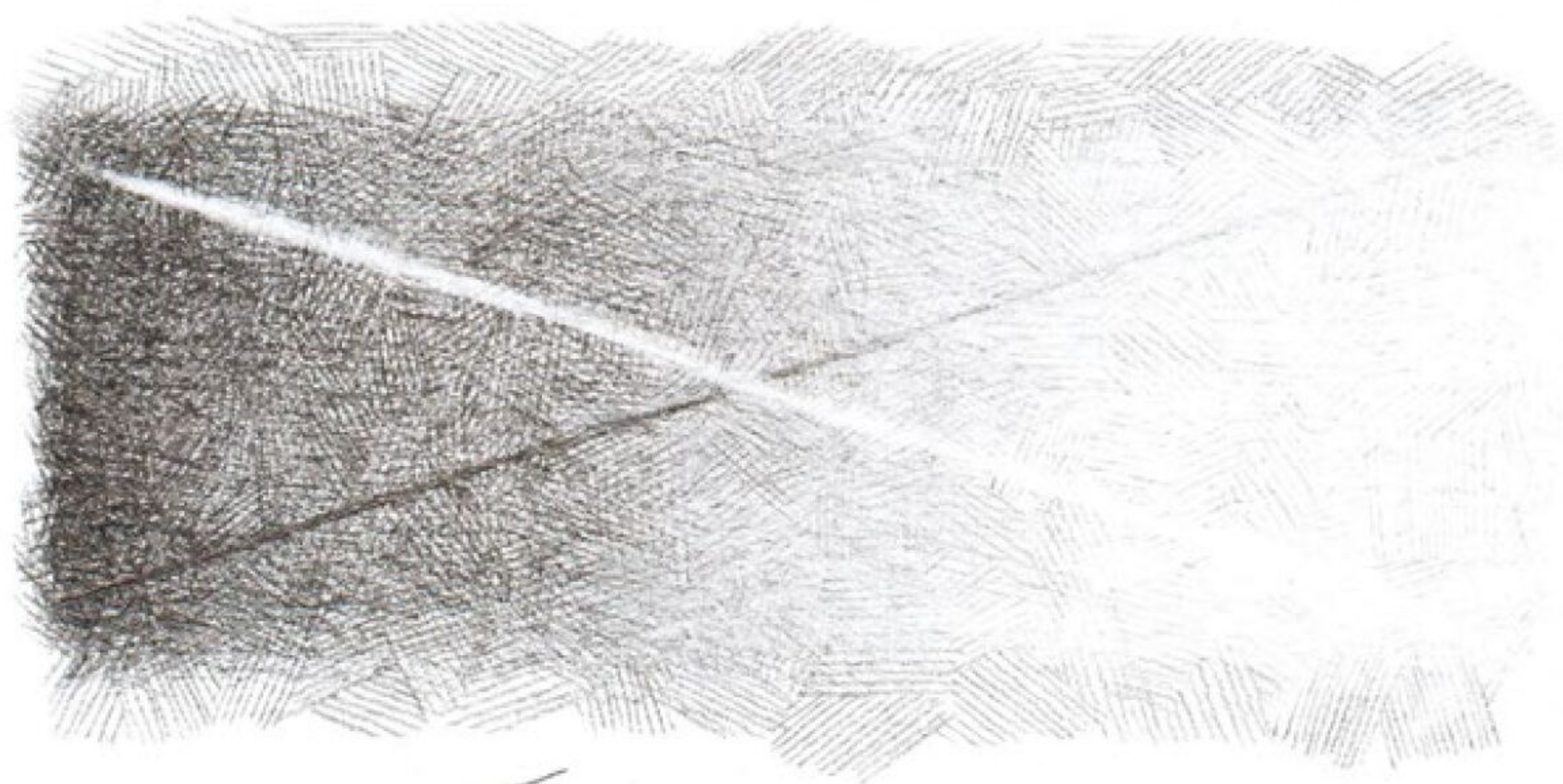


Fig 5

TONAL GRADIENT

(the “normal” method of going darker in tone) will only flatten the paper fibres and make a shiny, light reflective surface. It will actually produce a lighter tone to look at because of this than many layers of carefully applied crosshatching with a needle sharp 2B pencil.

Actual black tone is only applied (still with a sharp 2B) right at the very end of the drawing and is much more effective in representing the darkest parts of the shadows if applied to dark grey tones made up of many layers of crosshatching carefully done with a very sharp pencil. The finest detail and tonal subtleties in the very light and the very dark (right up to black itself) areas of any drawing are all possible with a sharp 2B pencil and a clean rubber (fig 3). It's O.K. to use a bit more pressure on the pencil tip in the final stages of a drawing to make really dark (black) tone stand out in darker areas as by then you know nothing proportionally is going to require shifting so if in the process you actually physically emboss the paper surface it has become a matter of no import.

Developing Tonal Values (refining hatching and crosshatching)

You can use the initial layer of hatching not only as the foundation of tone but also as the foundation of the texture of whatever you are

trying to draw. When you really look, all materials have got an identifiable texture made up of small and large patterns and shapes (material, timber, hair, apple skin, etc), sometimes quite indistinct but definitely there. The tonal anomalies in your first layer of hatching can be either made smoother by targeting the lighter and darker areas for careful attention with sharp pencil and clean, sharp edged eraser or used as a very handy starting point to create whatever rougher textual effect (fig 4) or tonal gradient (fig 5) you are trying to produce.

You can only neatly hatch so lightly in any kind of effective and constant way, any lighter and it will become patchy and ineffective as a uniform foundational tone. Practise lightening your hatching until you find your lightest possible regular tone (fig 6). A big element in this is how lightly you hold your pencil. This doesn't mean by any means that lighter tones using hatching can't be achieved. You just have to start with your own lightest hatching tone and then go to lighter tones if required with judicious use of a very clean and sharp edged rubber. Don't just try to lighten the whole area but rather pick on the darkest little bits of the hatching you can see. This will not only eventually lighten the whole area of hatching but also create

Don't neatly crosshatch each little patch of hatching lines but rather go out of your way to crosshatch across the edges where two patches of hatching meet. This promotes a more uniform tone instead of a patchwork quilt of individual crosshatched areas.

Fig 5: Infinitely adjustable tonal graduation is within your grasp with a needle sharp pencil lightly wielded and a regularly trimmed rubber carefully applied.



Fig 6

“If you practise these concepts and techniques though, you will be surprised at how many and how quickly doors will open to you as far as developing your own freehand drawing style goes.”.

Fig 6: Light, even tonal starting point using carefully applied patches of hatching lines with pencil included for scale.

a more uniform tone at the same time. You can use this method to lighten a carefully applied area of hatching right back to “one tone from white”, even if you consider the amount of possible tonal values from stark white to jet black to be in the hundreds. Some of the most important areas tonally when drawing realistically are the ones closest to the extreme ends of the tonal scale.

Provided spaces between the lines used in hatching and crosshatching are maintained (as small as possible but most definitely there) and the whole process is carried out with a light hand, a needle sharp pencil, and patience, it’s entirely possible to develop virtually any level of tiny detail, light effects, and tonal subtleties and textures you want. The spaces between the individual hatching lines enable further lightly applied small detail lines to show no matter what the angle or shape and the random direction of each individual “patch” of hatching allows longer detail lines, curves, and proportional adjustments to be clearly seen despite being light enough to remove if wrong. The random direction of small, neat toning patches (as opposed to “radial or bracelet hatching, or just shading with the side of the pencil) also allows the most subtle of reflections and backlighting along edges to be clearly represented on the finished drawing (one of the best aspects of this method I reckon).

A light hand on a sharp pencil means a regularly trimmed rubber (trimmed every single time it’s used in the darker tones) can take the darkest of tones back to white if patience and care are employed and the toning was carefully applied with a sharp pencil in the first place.

There is so much more to all this than what is on these few pages but this is the core of the apple, if you can’t do these foundational things with tone, you haven’t got a hope of achieving a chiaroscuro effect or freehand super-realism. If you practise these concepts and techniques though, you will be surprised at how many and how quickly doors will open to you as far as developing your own freehand drawing style goes. Even if drawing hyper reality isn’t your thing, these methods are still worth their weight in gold, you as the artist get to draw your own line in the sand as far as how crazy you want to go with the finest details and light effects. I must be crazy, I can draw and sketch fast, loose and rough, I just don’t want to so I don’t. That doesn’t mean it’s good or bad, or right or wrong. It just is. Some things in art just are. Your own artistic leanings and compulsions are your own deal and are as similarly groovy as mine. So take what you want that is useful to you from these literary meanderings and use it on your own journey.

The rest is just shades of grey,
Brett A. Jones ■

Back to the Future

Contributed

With the discovery of pencils now a mere 250 years ago, a group of artists put together an amazing exhibition.



*Best of Show – Mountain
Retreat, Sandra Temple*





The Queensland Wildlife Artists Society recently presented the Faber-Castell 250th Anniversary exhibition at the Richard Randall Studio Gallery, Mt Coot-tha Botanic Gardens in Toowong, Brisbane.

Count Andreas and Countess Virginia von Faber-Castell are patrons and major supporters and sponsors of QWASI and, certainly, 250 years operating as a family

company is something to celebrate!

Over fifty paintings from QWASI members and non-members were hung and subsequently judged by acclaimed artist Judy Scotchford and Faber-Castell representative Anne Wilsteed. The judges were very impressed by the standard of the work and the diversity of subject and media used. Native flora and fauna worldwide as well as wild places

Above: Melaleuca by Gail Higgins

Below left: Gail, Judy, Anne, Sandra

Below right: Best Flora – Nola Sindel

Opposite top: Best Junior – Natasha Maciejewski

Pale-headed Rosellas

Opposite bottom:

Nick Quiel and Robyn Abrey



Below left: Sunbirds Who's there? by Janet Matthews:

Below right: Guinea fowl by Robyn Abrey

were the subject matter and entry was restricted to work produced using at least 80 per cent Faber-Castell product. Paintings in pastel, ink, colour pencil, water-colour pencil, graphite, charcoal and mixed media showcased the techniques of artists who paint wildlife.

Awards were presented at a Meet the Artists day on Saturday 25 June which was well attended by artists and members of the public, including some of the artist members from interstate.

Sandra Temple won Best of Show for "Mountain Retreat", (Snow Leopards) – she is now the proud owner of the fantastic Limited Edition Art and Graphic Anniversary Case donated by Faber-Castell. Only 1761 of these cases were produced worldwide

(1761 being the first year of operation of the company).

Other major winners were:

- Nick Quiel and Chris McClelland (Equal Best Fauna)
- Anna Beveridge (Best Wild Places)
- Nola Sindell (Best Flora)
- Natasha Maciejewski (Best Junior Award).
- Highly Commended awards went to Janet Matthews, Gail Higgins, Nick Quiel, Robyn Abrey and Anastassia Demeshko (junior).

Hundreds of voting slips for the People's Choice Award were received and the winning work was Sandra's "Mountain Retreat", with "Melaleuca" by Gail Higgins and "Where's George" by Janet Matthews equal second.





Above: *Ikhehla* by Nick Quiel

Top 10 in the People's Choice Votes:

- 'Mountain Retreat' (78 votes) by Sandra Temple
- 'Where's George?' (34 votes) by Janet Matthews
- 'Melaleuca' (34 votes) by Gail Higgins
- 'Silent Shapes' (32 votes) by Sandra Temple
- 'Billabong Blue' (30 votes) by Gail Higgins
- 'Roar' (28 votes) by Nora Jones
- 'Ikhehla' (26 votes) by Nick Quiel
- 'Exuberance of Youth' (25 votes) by Chris McClelland
- 'Our Dinosaurs' (23 votes)

by Sandra Temple

- 'Predator Alert' (20 votes) by Nick Quiel

Queensland Wildlife Artists
Society Incorporate
www.qwasi-wildlife.com
qwasiwildlife@iprimus.com.au

Our next Exhibition

"Wildlife in Art 2011"

29 Oct – 6 Nov.

Australian Flora and Fauna.
Richard Randal Studio Gallery,
Mt Coot-tha Botanic Gardens,
Toowong, Brisbane.

Open 7 days 8.30am - 4.30pm. ■

Brush Strokes

There comes a point when you have so much paint on your brush, you completely negate the effect that the shape of the brush will have. It may be fine for painting very loose, thick, impasto, impressionistic pieces, but leaves a little less room for finesse

Somewhere (perhaps in these pages in this magazine) I devoted an article to understanding your paintbrushes. I made a suggestion that there were three “fundamental” processes that affected the marks made by almost all paintbrushes.

They were:

- The amount of pressure applied
- The amount of paint it is holding
- The amount of medium added to the paint



I broke it down into those three groups because I wanted to simplify things, and that's a great place to start. For some more information on this topic, check out our webpage on paintbrushes here: <http://www.explore-acrylic-painting.com/paintbrushes.html>.

We will still use the above processes because it is impossible to use a paintbrush without using them, and, we will briefly investigate the limitations of particular shapes of brushes.

Before I get to the shapes of brushes, there is one thing that really needs to be addressed. I regularly teach at different venues around the country. There is usually someone in there who will load up their brush with so much paint that it may as well be applied with a broom handle. There comes a point when you have so much paint on your brush, you completely negate the effect that the shape of the brush will have. It may be fine for painting very loose, thick, impasto, impressionistic pieces, but leaves a little less room for finesse, particularly if your skills are limited. You may wish to paint that way and you may be great at painting that way, Sensational. Don't waste money on expensive brushes. End of article for you!

The brushes I tend to use most are cheap chisels. They are soft enough so that I can spread paint gently around without creating “chop marks”. (I'll explain that in a minute). And firm enough for me to dry brush and push around large amounts of paint.

There are dozens of different types of brushes on the market. Let's look at just a few characteristics, and see how they relate to your

painting processes. We'll touch on the pros and cons of each of the characteristics. Making paintings is such a subjective thing, that you may disagree passionately with my opinion. That's fine - I'm just sharing what works for me.

Just remember, your paintbrush is a tool, (particularly when it's not doing what you asked it to do! Can I say that here?), and as a result needs to do your specific task. Too often we try and force a brush to do a particular thing, when in truth having a good look at the job at hand, and changing to the appropriate brush will solve the problem in three seconds. At the very least, it will speed up the process.

Two things to remember:

A soft brush will generally pick up less thick paint, and will be difficult to control, unless you add medium to it. Think watercolours.

A stiffer brush will usually pick up more thick paint, and is easier to control. Now that we know that, let's look a little further.

Chisels

The name chisels is fairly self-explanatory. However within that "genre" there is a range. They could

be broken loosely into firm and sharp chisels, and looser soft chisels. I'm describing these purely from a paint application point of view, rather than a visual perspective. Usually shorter bristles will be firmer.

Pros:

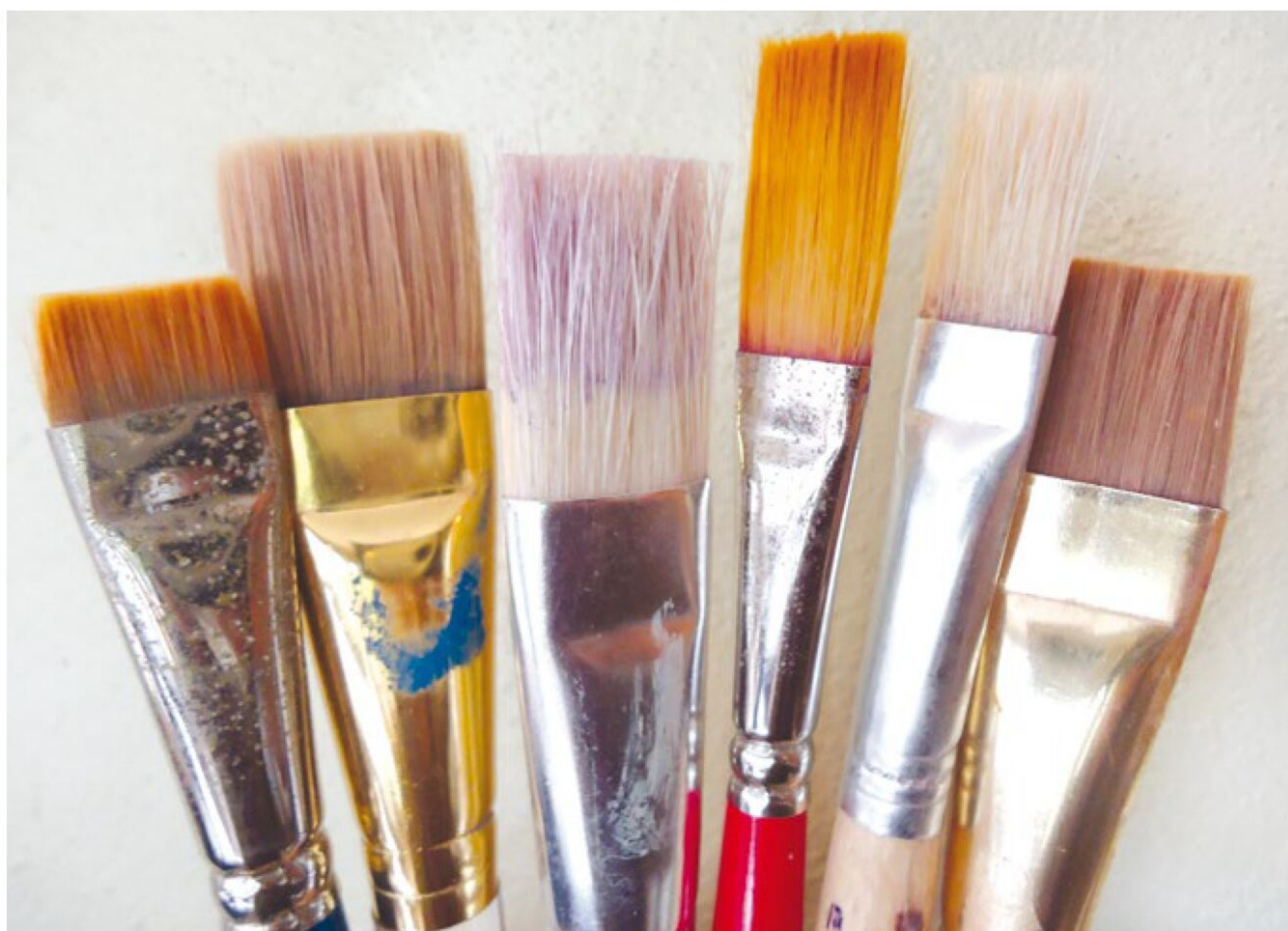
The shorter and firmer the bristles, the more the following are accentuated. They are great for working into corners when working with reasonably precise architectural images, and are wonderful when used on their edge with a very light touch, to create random tree branches, highlights, fence posts, etc. That sharp edge is the good thing about this particular style of brush. Just remember the job you need it to do. If you find the brush making too sharp-er mark, move to a softer brush.

Time with a brush in your hand will educate you. But for now, while painting, keep asking the question "what do I need this brush to do?". And, "is this brush doing it??".

Cons:

The "sharpness" of the bristles means that it is not ideal for gently smoothing out thicker paint. The edge will "chop"

Just remember, your paintbrush is a tool ... and as a result needs to do your specific task. Too often we try and force a brush to do a particular thing, when in truth having a good look at the job at hand, and changing to the appropriate brush will solve the problem in three seconds





Most of us pick up a brush and then try to work around its shortcomings, or, like me, are so caught up in the “heat of battle” sometimes, that it takes a little while to register that your brush is not doing what you want it to do

through the surface, exposing either the canvas or underpainting beneath. Maybe it's just me, but I cannot get these firmer brushes to do wonderful smooth and soft gradations.

This may not be a con, BUT a brush like this will tend to leave a harder, sharper mark. If you're after a softer, sweepy edge, this brush is not the one you want!

Rounds

As above, the stiffness of the bristles will make a big difference to the marks you make. As before, the stiffer the bristles, the more “thick” paint you will pick up. A round watercolour brush is designed to hold a large amount of heavily diluted paint; but is not great at pushing thick paint around. (Don't believe me? Try pushing impasto gel around with one.)

For the record, I'm staying away from all serious conversations about watercolour brushes - I know very little about them.

Pros:

Great for shaping round stuff. Great for dry brush techniques. Painting underwater scenes for example - take most of the paint out of the brush, and drag it very softly to create the illusion of rays of light filtering through the water. Spectacular. Tends not to leave a chop mark. Can shape the edges to create trees. Good

for softening and pulling together blended colours. Those who use the Atelier Interactive range will know this. Dampening a nice round brush and working it across two colours will blend them beautifully with this paint.

Cons:

Not so good for doing linear architectural stuff. Makes it a little bit hard to push thick paint into a sharp corner!

I will say that all the following is subject to a law I impose on myself. That law, “use the largest brush possible and still get the job done well”. As an example, a tiny round will get into a tight corner, no doubt, But you want to paint fluidly and effortlessly. One beautifully controlled touch with a larger brush of the right shape is much more efficient and looks and feels more natural than poking into miniscule corners with an equally miniscule brush.

By the way, there is bit more about brush technique, at <http://www.explore-acrylic-painting.com/brush-technique.html> if you have a spare fifteen.

IMPORTANT

So we've just touched on these characteristics very briefly just to plant a seed. That seed is to think about how YOUR brushes perform. Most of us pick up a brush and then try to work around its shortcomings, or, like

me, are so caught up in the “heat of battle” sometimes, that it takes a little while to register that your brush is not doing what you want it to do - and you have this weird sense of frustration while trying to persevere through a fog of discontent. (Too much? Nah, I bet you know what I mean).

As soon as you get that sense. Stop for a second, and ask yourself:

1) “What am I trying to get my brush to do?”. And, 2) “Will this brush do it?”.

Often, for me anyway, this is a lightbulb moment, followed by me suggesting I'm an idiot for not changing brushes sooner. Ahh, hindsight. Doing this regularly will in the early stages take some of the pain out of painting. Doing it often enough will eventually allow you to ask and answer those questions almost subconsciously. Then, you are truly painting with confidence.

Very occasionally these questions are not easily answered.

My strategy for that is a blank canvas. Push the paint around on that blank canvas, using several different brushes to try and achieve the desired effect. You may just stumble across the one you need! Or, the process will

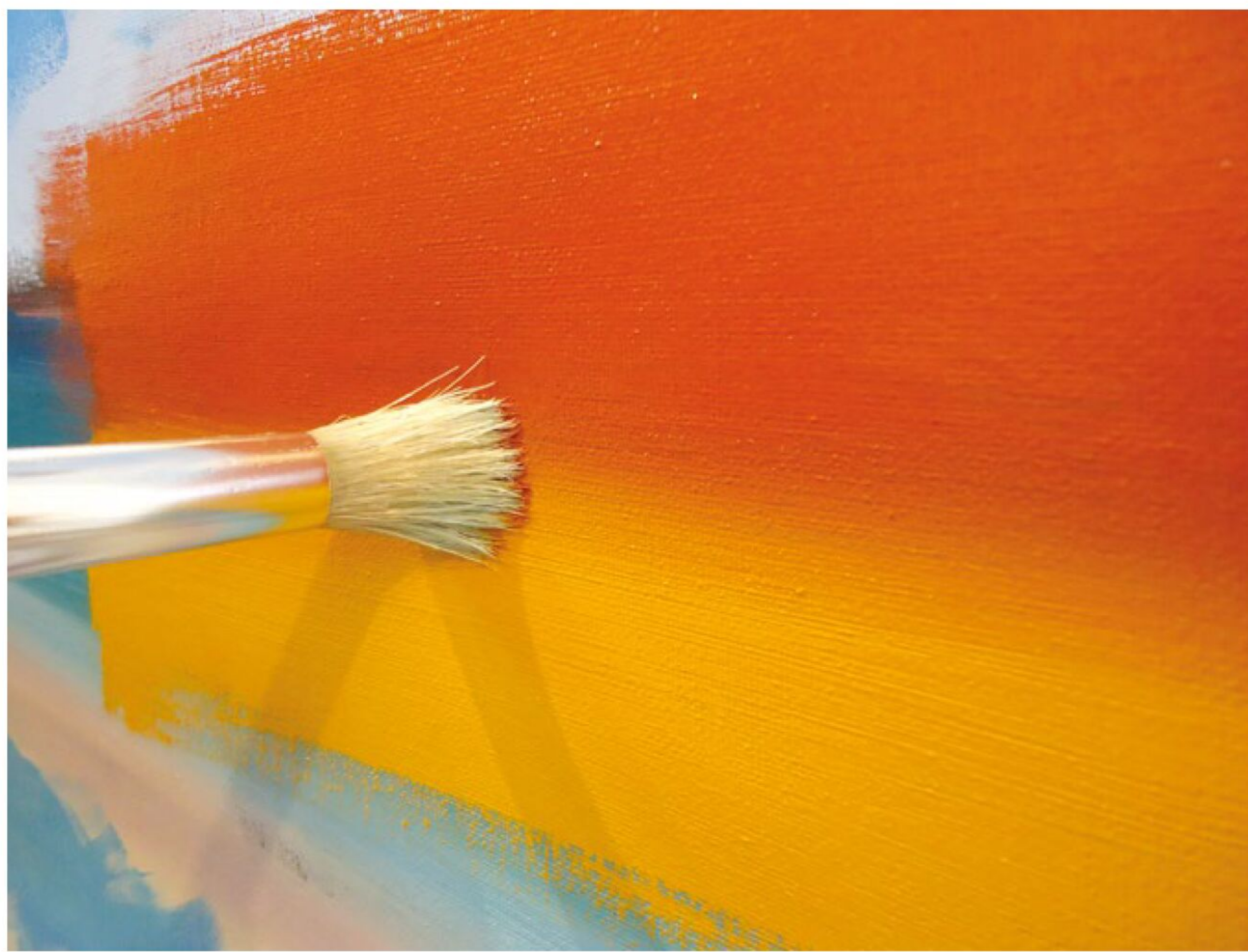
help you become clearer about what you want and what you should use.

I keep mentioning this website. Sorry about that - but it's a labour of love, and I'm pretty excited about it. I want to spread and enhance the painting addiction to and for as many people as possible. The site has heaps of free stuff, and some great stuff that you can buy. In fact, for putting up with my ramblings we have a special deal for readers of this magazine. My 3 pack of DVDs for only \$100. Click here for more information. [http:// www.explore-acrylic-painting.com/AP-discount.html](http://www.explore-acrylic-painting.com/AP-discount.html).

For techies, the DVDs are available as downloads. Subscribe to our monthly ezine “Acrylics Anonymous” (learn how to live with your painting addiction - yes there are 12 steps!) which is full of more ramblings, special deals and the scintillating wit that you are currently suffering. Subscribers receive the 3 pack of DVD downloads for \$80. Woohoo - technology!

Next time let's beat the living daylights out of our older brushes, and see what magic we can make with them. If we don't make any magic, at least we can vent our frustrations! ■

One beautifully controlled touch with a larger brush of the right shape is much more efficient and looks and feels more natural than poking into miniscule corners with an equally miniscule brush.



Setting up your Space

Part 2 - On the road

by Kevin Rogers



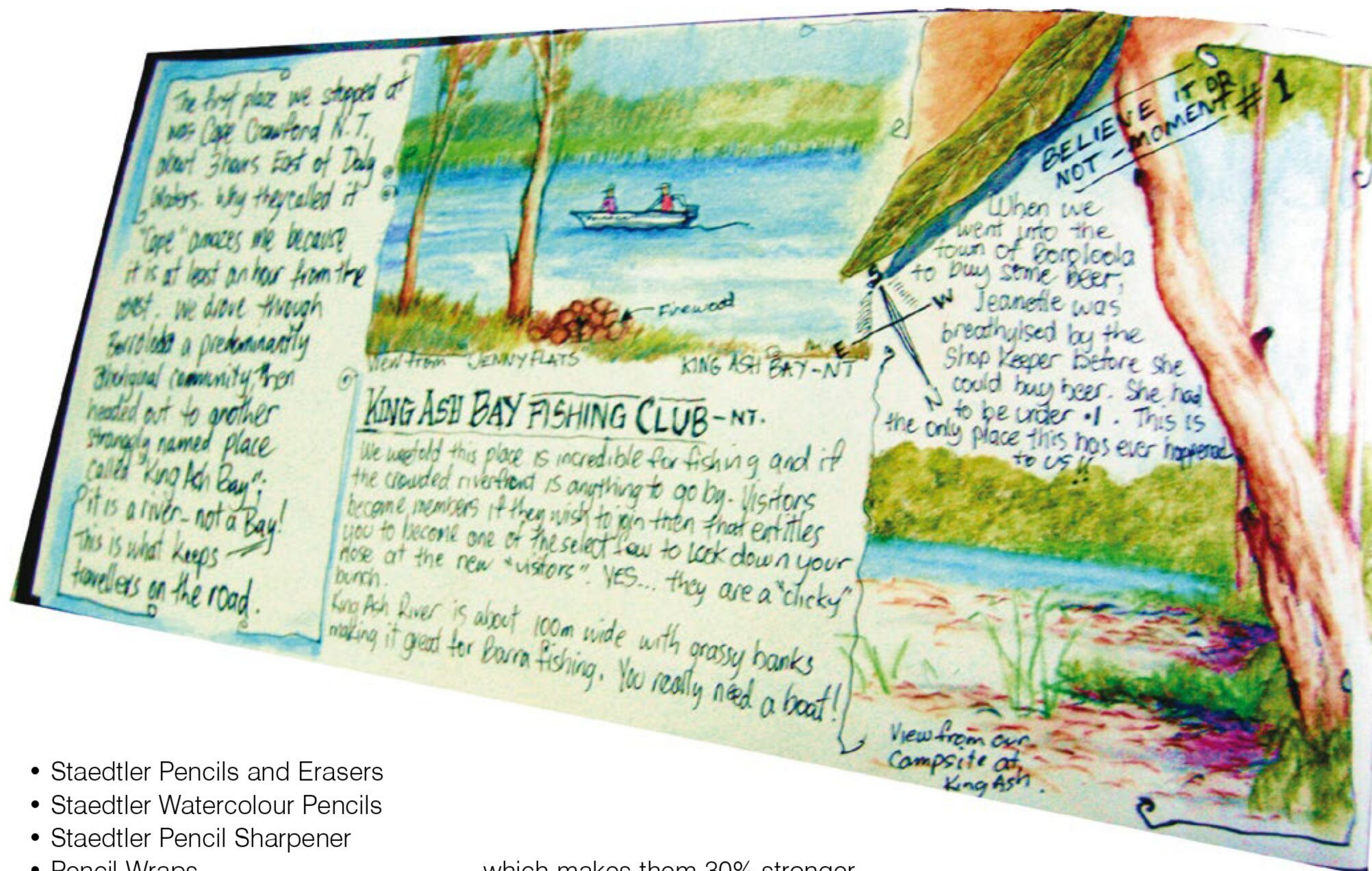
In Part one of 'Setting Up Your Space' I talked about how to organise your home to accommodate a studio, well in this article I would like to talk about setting up a mobile 'plein air' kit for those outdoor projects.

In July this year I set off on a 12 month Art excursion around Australia with the aim of completing two large travelogue style books which will be handed down to my family and kept 'hopefully' as an heirloom for our future generations. I also took some quality Archers hot pressed 360gsm paper which I cut into roughly A3 sizes to paint some special places in Australia.

On this trip I decided to take only my pencils (graphite and colour) and my watercolour kit including the watercolour pencil range. I will be using my Staedtler range of coloured and watercolour (Noris Club Aquarelle) pencils extensively on this trip as I find they have a nice 'Australian' colour range to work with. So in order to protect these precious pencils from breaking on the rough roads, I purchased five Pencil Wraps {shown here} to carry them in. I have found these wraps to be an excellent insurance against breakage.

In my kit/padded tub I have included the following:

- Quality papers
- Artist's Pad for Travelogue (Min 300gsm)



- Staedtler Pencils and Erasers
- Staedtler Watercolour Pencils
- Staedtler Pencil Sharpener
- Pencil Wraps
- Zest It Pencil Blend
- Zest It Sponge
- Blending and Burnishing Pencils
- Water filled paintbrushes and sable brushes
- W&N Cotman half pan watercolour set
- Home-made 'lap board' or portable table.

What I like about the Cotman half pan set is that it has a built in cover which acts as a palette as well and what I like about the Staedtler pencils is that they have a protective cover between the lead colour and the barrel which affords more protection than most colour pencils.

On this trip I will be doing sketches in a separate Art Journal of the same dimensions. This book will only contain sketches but no story about the image as it will be more 'arty' than 'story' based. I also used the extensive range of Staedtler graphite pencils for this task. What I also like about the Staedtler range is that the barrels are hexagonal in shape which is invaluable when outdoors as they do not roll off your table and not only that but the lead is coated with an A-B-S coating

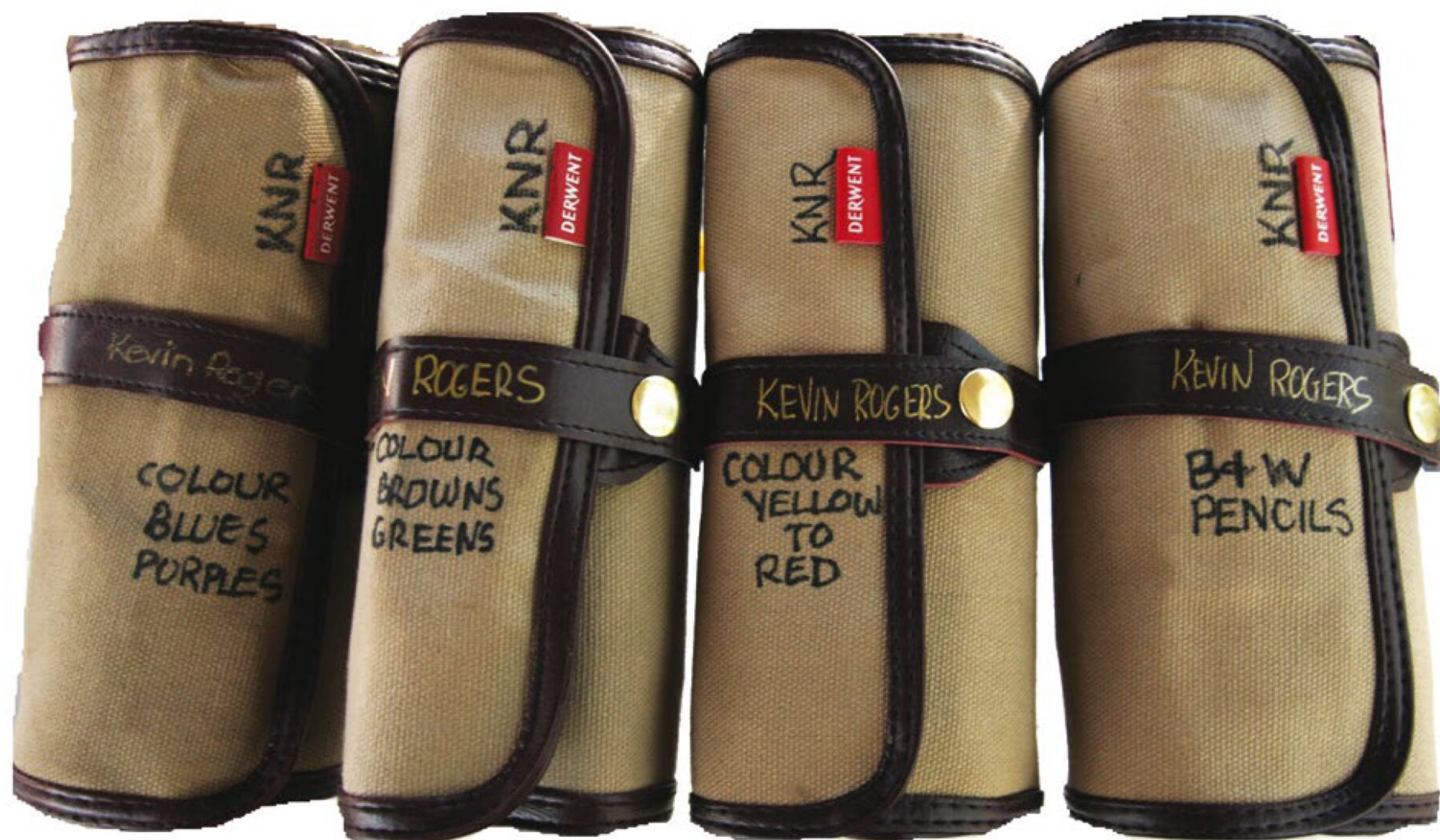
which makes them 30% stronger than most pencils which is invaluable when travelling from place to place. This feature makes sure the lead is protected over those bumpy roads while travelling between hot spots.

Staedtler also make an excellent pencil sharpener (Model 512 128) which sharpens both 8.2mm and 10.2mm pencils. It has a longer pencil insert slot than most sharpeners giving you the option of super fine points, and finally, it has a closable lid. I love this sharpener and never go anywhere without it. For a more comprehensive guide to the excellent Staedtler range you can visit their website at www.staedtler.com.au

I also travel with a little board I made which is 1 metre long by 50cms wide. This board has a little 2.5mm strip of timber screwed to the bottom of the board which acts as a ledge to stop my pencils and erasers etc rolling off the board. I have made it 1 metre long because it fits perfectly across the armrests on those foldable outdoor chairs. You can make your own out of a small sheet of 5 ply which I prefer over MDF as it is more suitable for outdoor use and is more resilient to being banged about in the car.

"What I also like about the Staedtler range is that the barrels are hexagonal in shape which is invaluable when outdoors as they do not roll off your table..."

Above: Final Travelogue
Sample
Left: Staedtler
Coloured Pencils



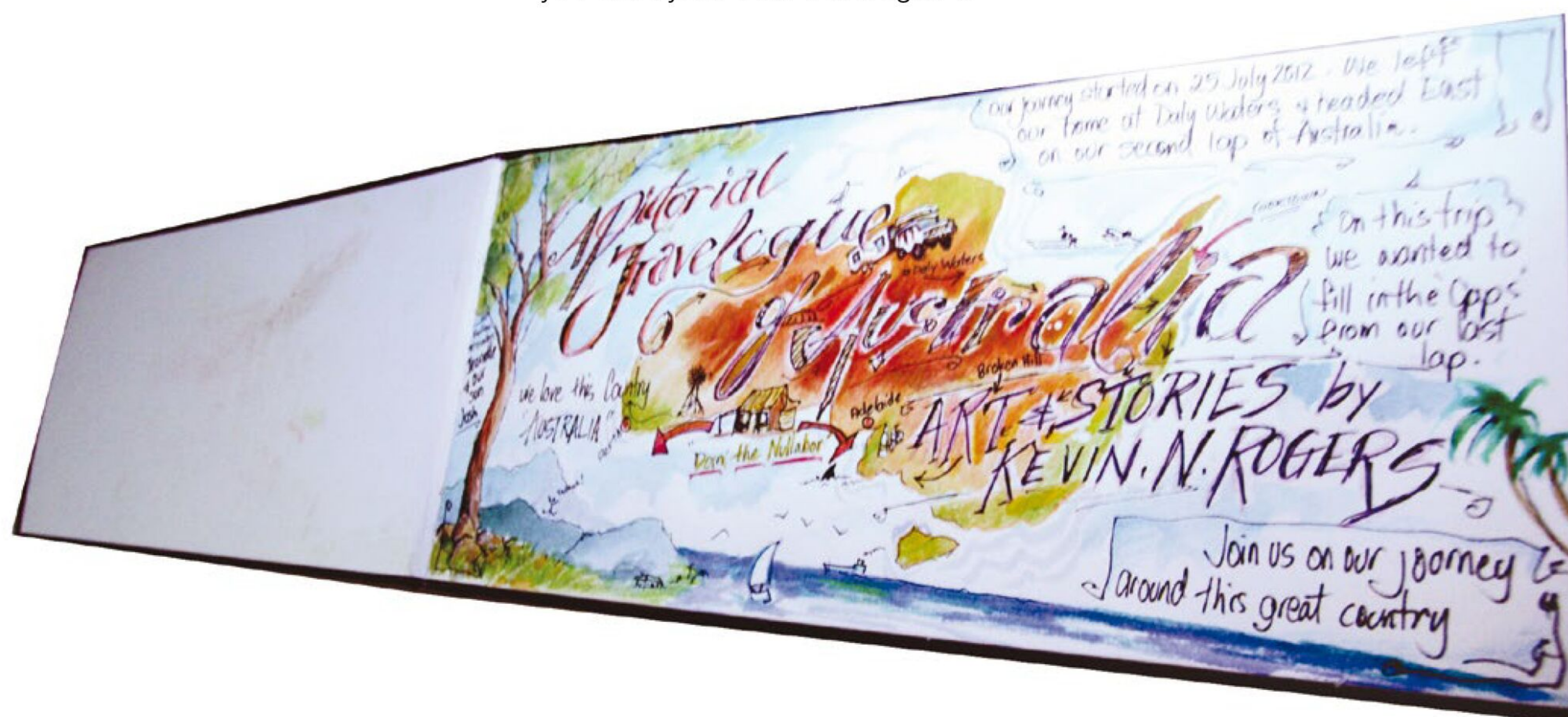
Above: Pencil Wraps
Below: Final Travelogue Cover

Well now we have our kit established it is time to start documenting the trip and as with every book there is a need for a front cover, so I designed one that is quite relaxed with a 'fun' feel to it. Once I completed that page I continued inside to document the first port of call and that was Borroloola and King Ash Bay in the bottom right hand corner of the Gulf of Carpentaria. I wrote a little anecdote about that region which I thought would amuse the reader.

What I recommend to you when you start your own Travelogue is

to look for the special and unique characteristics of the local area and put the images down on paper as well as accompanying it with some short story about the image. This gives the reader the feeling they are actually reading a publication and not only that but it value adds to the sketches and paintings contained within the book.

So there you are. Become inspired to write your own Travelogue and start your own road of discovery. Cheers. ■

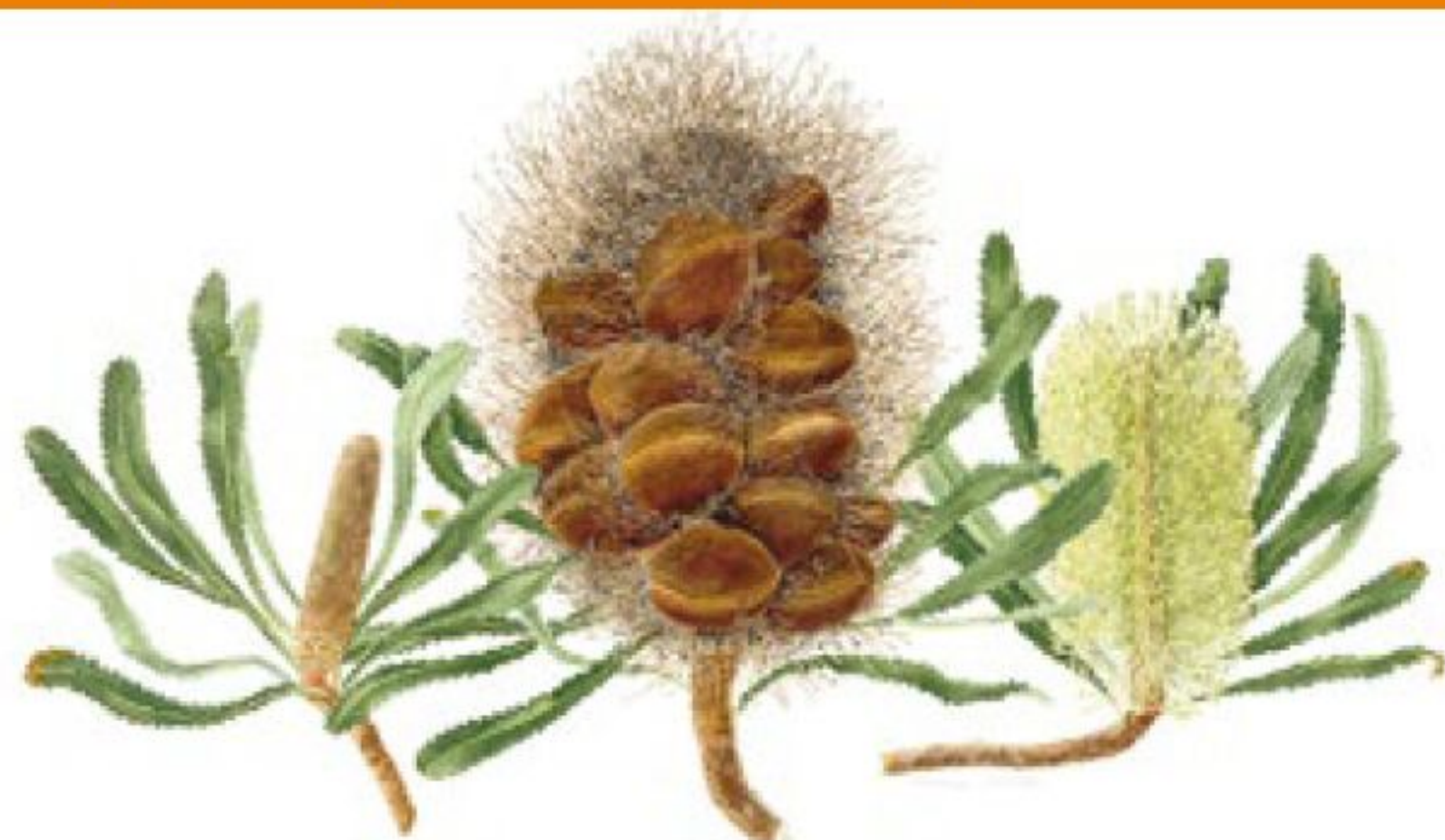


FLORA & FAUNA EXTERNAL COURSE



- Learn to draw and paint the Natural World around you
- Work from home at your own pace
- No time restrictions
- All skill levels
- Tuition by fully qualified, experienced international artist and tutor

Subjects include Drawing & Painting, Flora, Fauna, Insects, Shells, Feathers, Fish, Birds and more



For more information or course outline, contact

LEONIE NORTON Phone 02 9363 1602

www.naturalhistory.com.au leonienorton@iprimus.com.au

SEA OF PAIN FINE ART PRODUCTIONS

EST-2006



BRETT A. JONES

WWW.SEAOFPAIN.COM

Ph. (07) 41287682

*A
masterpiece
with every
stroke*

Classico Fine Oils by Maimeri spread like butter right from the tube and dry to a rich satin glow. These oils are an innovation in the world of Oil painting. You will find the colours lightfast, highly concentrated, thin well and mix perfectly. Classico pigments are micro-ground with the finest linseed oil and contain the best non-toxic, non-polluting rare natural earths and authentic cadmium pigments.



S&S

Creativity unlimited™

Ph: 1300 731 529
www.creativityunlimited.com.au

Making a Painting – Part B

By Phil Frankel



The Painting Process

Greetings fellow travellers. In a previous article, entitled, “Is there a painting here?”, I discussed the fact that people are often dissatisfied with copying postcards, magazine photographs, etc. I suggested one cause was that their expectations had not been met, due to their outcome looking different from the original.

I further suggested that the reason for this was multifaceted. Firstly, they did not have actual experience of the place or object. Secondly, because they did not have to plan the composition, nor consider the tonal

range, nor colours to be used, they did not have to think about the sorts of problems that arise and need to be resolved. Subsequently, they had not really interacted with the subject at any level, apart from the painting process.

In Part A of this article, I discussed the processes, background research including modelling, and influences that I brought to bear, to create this particular painting. In other words, I already have been intimately involved with this painting, even before I start to apply paint to canvas.

In this issue, I intend to describe the painting process I used, including

alterations and the reasoning behind them. You may NOT like what I have done, and that is ok. You “grow” as an artist if you know what you like. Knowing what you don’t like and why, helps you along that path. Either way, I am glad you are interacting with my work and allowing me to help you “grow artistically” as a result.

Preparing to Paint

I haven’t used oils for ages and as the painting would be hung in a wet area, I committed to them.

I pulled out a 120cm x 102cm canvas I had stored vertically, behind the door, many years ago. I have been told you should wash canvasses with soapy water before using them as they have a thin protective oil covering on them. This one had it’s protective wrapper intact and I was drumming on it as I moved it around. Yet, all along the bottom edge was a brown stain. Obviously, the oil had gradually seeped to the bottom over the years. I washed it with warm soapy water, took it outside, hosed it off and left it to dry while I had breakfast.

I then put it on the floor and gave it a coat of gesso. About 4pm that afternoon, I gave it another coat and allowed it to dry overnight. At about the same time, it dawned on me that I didn’t have an easel big enough to put the canvas on. My knees had objected strenuously when I was on the floor to prime the canvas, so into the garage to dig out some timber and easel “number 10.75” came into existence.





The Painting Process

Next morning at 5am. I was up and mixing Prussian Blue, Chrome Orange and White. It seemed like a whole palette full. I pulled out a 10 cm. paint scraper and slapped on the paint. I then made a second lot, with less White and a little Ultramarine, and covered the middle section of the canvas. Finally, I made a third lot, using Ultramarine instead of Prussian Blue and covered the remaining canvas.

Now came the fun part. I found a 30cm scraper, the type used for spreading wallpaper glue, and I emulated Gerhart Richter. When satisfied, I used a small palette knife to streak Prussian Blue, Ultramarine and White in vertical stripes, dots and dashes. Again, I used the 30cm trowel to blur, merge and blend until I was happy with the result.

As I write this article, I can still feel the excitement of watching what I had visualized, become reality. One thing I have learnt from doing this Art course at Uni, is that the painting process is a record of body movement as much as it is about any and everything else. I'm sure you have heard the statement that every painting has

something of the artist in it; or its corollary, every artist puts something of himself into his paintings. I can now truthfully say; I understand.

One consistent and recurring problem was that where the trowel touched the stretcher, I kept getting a white line as the paint was scraped off. I have seen videos in which artists place a flat surface between the canvas and stretcher frame to prevent this. They move the flat surface along as they paint, but I felt that this would interrupt the flow, once I got going. I finally found a satisfactory resolution to this problem which ultimately caused further problems. The paint ended up being so thick, that 6 weeks later, I was still getting streaks of blue on my hands as I moved the canvas.

Once satisfied, I left it for 4 days to dry. I also needed to modify the easel before I could continue.

On return, I started by painting a thin coat of medium over the whole canvas. I then painted the flag line across the top, and painted the flags, ensuring the second from the left had a wave in it to guide the eye down into the picture. I put some colour into them and scraped up

"...the painting process is a record of body movement as much as it is about any and everything else."

The bubbles came next. I wanted these to act as a “lead in” to the painting as well as give a bit of perspective to the work.

and down, left and right, repeatedly till I was satisfied with the result.

I “roughed in” the swimmer so the head was just to the right of halfway. I adjusted the size and placement of the clock, which, as stated in the previous article had numerous connotations – hence its size and alignment on the “one third” marker. Again I scraped up and down, left to right, ensuring as before, that the last scrape was horizontal (NB. water is always horizontal).

I painted in the leg and foot taking care to foreshorten it with the intention of giving “depth” to the painting. Using the methodology outlined above, I scraped the image. I then painted the eye and two mouth shapes.

The bubbles came next. I wanted these to act as a “lead in” to the painting as well as give a bit of perspective to the work. I started with small bubbles near the foot and used a cool Prussian blue to tint the white. As I moved closer to the edge, I made the bubbles bigger, added Ultramarine to warm them, and bring them forward, and

made sure I overlapped some of the previously completed bubbles.

One of my artist friends once told me, if you are not happy with something, change it immediately as it won't get better if you keep going. So, after a short coffee break and a lot of contemplation, I remodelled part of the leg (the first of three alterations), removed one of the mouth shapes and replaced it with two more on the opposite side of the canvas. They now acted as a channel leading the eye to the right.

I had a long break (see previous article: “Life Gets in the Way”) and thought about what had been done, and what was yet to be done.

When I returned, I mixed up colours incorrectly and without realizing, started working on the hands. It was only after I stepped back to view my handiwork that I saw this glaring “error”.

As has been said by many, we grow as artists. Two things happened here. First, I realized that I had slipped back into an old habit of focussing on detail and not seeing the whole picture, or



MORE GRUNT! & LIGHTFAST!



Pigment packed!

FREE
SAMPLES AVAILABLE
CALL: 1800 023 935

Chroma's A2 Lightfast Acrylic offers professionals and beginners a great artists' quality paint at low student prices. A2 has always had an incredibly high pigment load and a rich buttery consistency but now that it is lightfast too there is simply no better combination of quality and value available.

- Artists' quality lightfast pigments
- Low student price in a big 120ml tube
- Very high pigment load for intense colour brilliance and clarity
- Thick, buttery consistency retains brush marks and covers well



A>2™ LIGHTFAST
HEAVY BODY ACRYLIC
www.chromaonline.com


CHROMA
It's all about the paint.

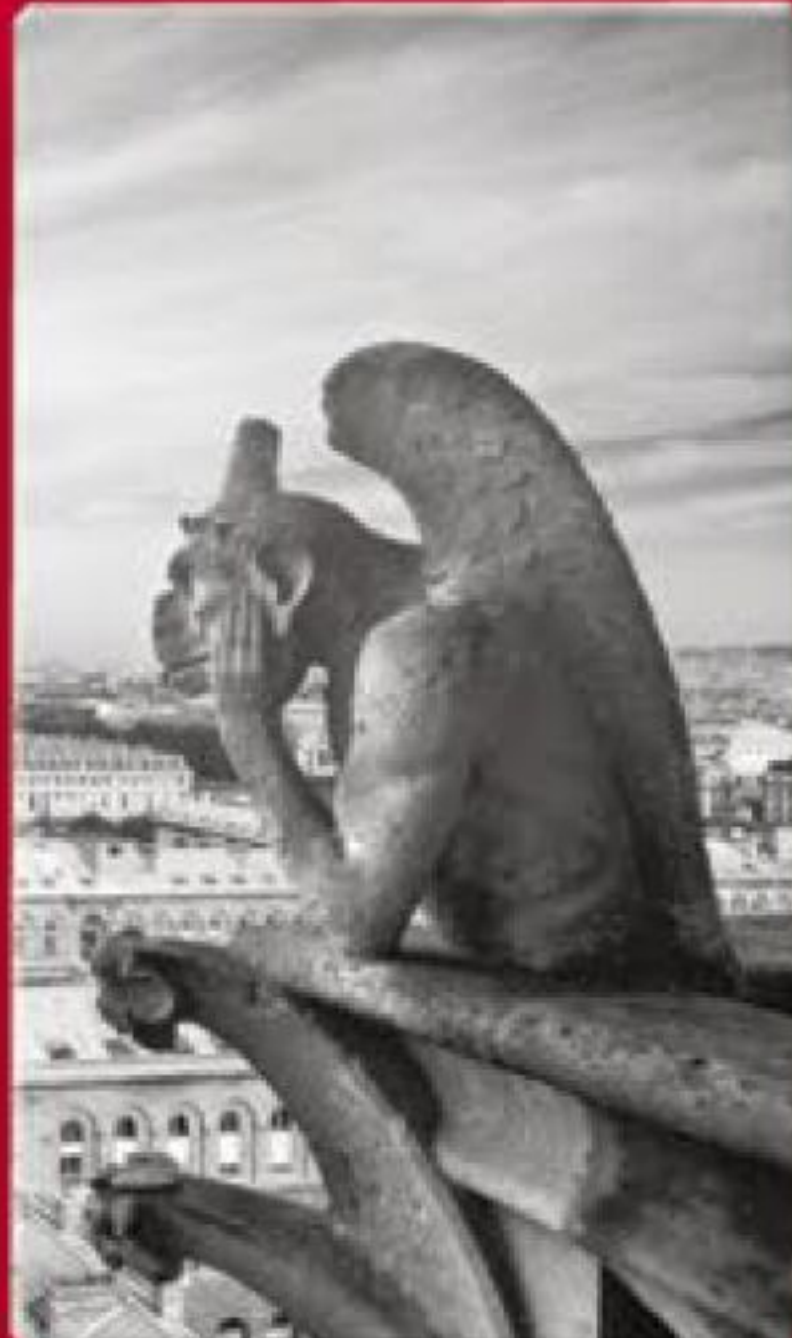


Conté à Paris™

DEPUIS 1795



Conté à Paris™
DEPUIS 1795



Conté Carré Crayons – *used by the world's greatest artists, including Picasso, Delacroix and Degas.*

The rich, vivid colours of Conté Carré Crayons are soft to use and manufactured using natural pigments. A range of effects can be produced, using either the crayon's flat edge or top edge. Conté Carré Crayons are waxier and much firmer than soft pastels, so they produce little dust and are easy to control. Use on smooth or textured surfaces including newsprint, bristol, toned paper or heavily grained surfaces such as canvas. Their opacity makes them ideal for work on darker papers and their quality ensures longevity of drawings.

www.conteaparis.com



Australian Owned
and Operated
1800 676 155